PRELUDE TO STRING PLAYING

by Paul Rolland

Violin....Viola | **Cello**

Double Bass | **Piano**

Margaret Rowell
Co-author Cello Book

Edward Krolick
Co-author Double Bass Book

BOOSEY & HAWKES

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Basic Materials and Motion Techniques
for Individual or Class Instruction

by

Paul Rolland

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with a foreword by
Ivan Galamian

$6.00
(complete with supplements)

Violin....Viola

Cello

Double Bass

Piano

BOOSEY & HAWKES
New York

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PRELUDE TO STRING PLAYING offers new and exciting ideas and materials for the beginning student. It is not a cut-and-dried method but one that may be fitted to the needs of any group or individual.

Significant is the inducement of left arm shifting and pizzicato movement from the beginning. These movements help to overcome the much too common left hand rigidity of the beginner and to strengthen and shape the hand to the finger board.

Significant is the application of free and large bowing movements from the start, made possible by the preliminary higher bow-hold. The sensation of lightness resulting from the temporary higher bow-hold reduces tension in the right hand and simplifies the work of the student and teacher.

The supplementary materials for teaching of bowing, rhythm and harmony make it possible to enrich the basic text according to the needs of the individual or class.

This forward-looking text is fully compatible with my principles of teaching and will help their realization at the elementary level.

Ivan Galamian
Professor of Violin, Curtis Institute of Music
Juilliard School of Music

"As a colleague and a great admirer of Margaret Rowell I have witnessed for years her excellent, dynamic and most effective method of teaching young string-players. This volume of her approach, so sorely needed, would greatly benefit all budding cellists and violinists—young or old—and their teachers as well."

Laszlo Varga
Professor of Violoncello San Francisco State College
Former First Cellist New York Philharmonic Orchestra

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THIS IS TO CERTIFY THAT _____
(Name of student)

Has completed the ACTION STUDIES on _____
(Date)

_____ _____
(Parent's signature) *(Teacher's signature)*

PREFACE

How impossible it is to try to teach music, and especially the 'cello, by means of the printed page! Yet when Paul Rolland asked me to write the 'cello companion to his violin book, I found myself instantly accepting. My first response was one of deep respect for all that Mr. Rolland has done for string playing through the years. My next realization was of the challenges involved in trying to get across in words some of the basic concepts which have changed our whole approach to the instrument since the writing of the old standard method books.

Our modern approach to cello playing starts with a feeling that the instrument is fitted to the individual—not the individual to the instrument—so that he feels from the beginning a sense of freedom and balance with his instrument as an extension of himself. His back becomes the fulcrum, his arms are balanced wings, his sensitive supple hands are ready to carry out the commands of his ear. From the first he is absorbed with the many qualities that he can bring forth from his bow, and is conscious of live energy flowing through his balanced hand into the spring action of his fingers. They hold down each note as if applying weight on a suction cup, not with forced pressure. The ear directs the finger to spring into action and play the desired note, thus making playing in tune a creative effort which begins with the first lesson and never ends.

This cello book is planned so that the pages correspond carefully with both the violin and the bass book. However, there are certain basic differences which the cello presents, to which careful attention should be paid. When using the book in mixed classes, differences of text and illustration concerning the various instruments should be noted. Musical or topical differences of the Cello book should be noted on pages 6, 16, 27, 38, 40, 42, 46, 48, 50,

The Fifth Position, often considered one of the most difficult for the cello, is taken up before the Fourth Position, perhaps the simplest of all positions on the cello. This has been done to make the pages conform to the violin book, but we have asked the student to go ahead (to p. 42) and study the Fourth Position first, and return to the study of Fifth Position with the class. However, the study of Fifth Position, introduced early and carefully, tends to eliminate problems later. The Fifth and Sixth Positions become the natural links between the lower positions with the thumb under the neck and the Thumb Positions, where the thumb is on top of the fingerboard. The "Shuttle Game" (p. 10) is preparation for all positions. If the student learns to lightly take his hand to the top of the string and then come down to Fifth Position he will find that his arm and fingers are poised in the proper way to play these formerly difficult positions with ease. They will fit into place and give the young cellist the confidence to finally explore and conquer his whole fingerboard with no "blind spots."

Another early introduction, The Extended Position, is also introduced early to allow the 'cellos to play with the violins when playing two whole tones in a row. Extensions, so necessary for the 'cellos, grow from a balanced hand that is not tense or pulled out of shape. They are achieved by merely lifting and pivoting the first finger one whole tone away from the second without disturbing in the least the balance of the hand. The forward extension, usually considered more difficult, is the same, except that it is the first finger that stays in place and pivots, while the ARM—not the hand—moves the whole center balance forward, carrying the supple thumb under the second finger, and the other fingers retaining their same relationship. The first finger can close in to the natural position or back to its extension, with no disturbance to the rest of the hand. This gives the young player great freedom and dexterity from the beginning, and avoids the awkward extensions in which the fingers themselves try to extend forward and thereby become straight and stiff and make in-tune playing difficult.

The Thumb Positions, not a part of the violin technique, are introduced with great care on the last pages. If they are introduced early, and if there is no tension in the thumb or arm, they can be one of the easiest and most natural positions on the cello. Most virtuoso music is written in these positions where the dancing fingers do find it easier to play.

If these strictly cellistic problems are solved thoroughly and early, the student should enjoy progressing with the other strings. Then this book should truly be a Prelude to the Art of String Playing—an art that can unfold during a lifetime and enrich the individual.

* * * * * * * * * *

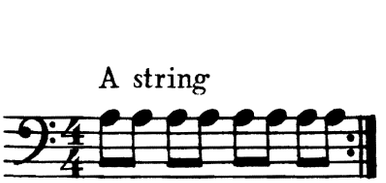
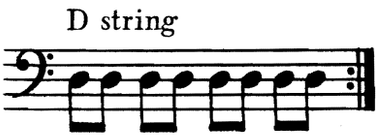
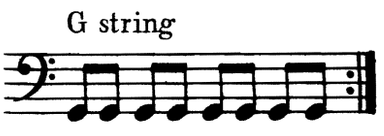
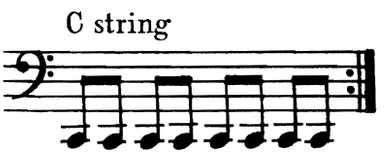
My thanks go to Irene Sharp, Sylvia Herring, and Loree Tucker, for their help in reading and revising the manuscript, and to Galen Rowell for taking the photographs.

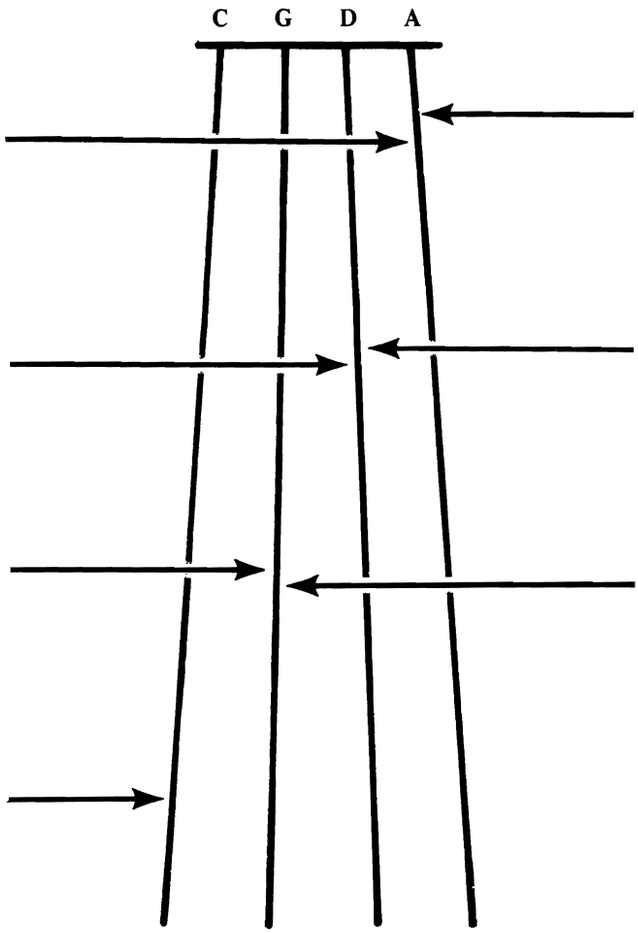
Margaret Rowell
Coauthor, Cello Book
Stanford University
University of California, Berkeley
San Francisco Conservatory of Music

TUNING

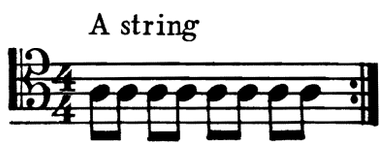
Tuning in Unison

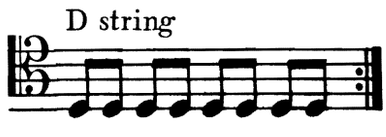
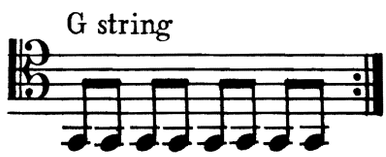
Cello
Bass Clef

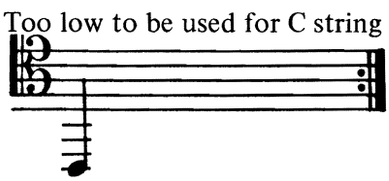




Cello
Tenor clef

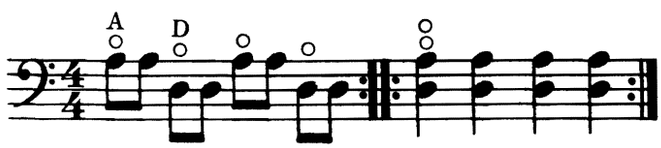
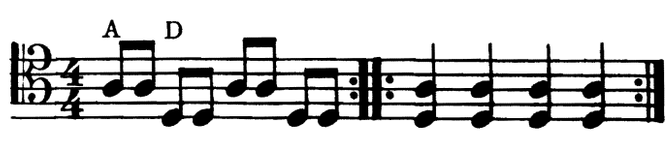




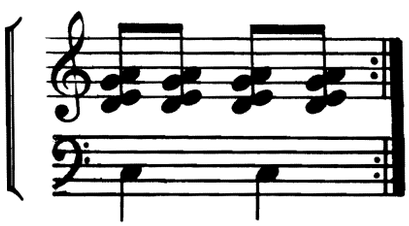


These are the same notes written in Tenor clef. Get used to reading them.

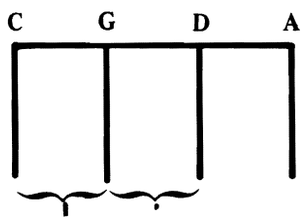
Learn tuning with pizzicato first; later with the bow. Repeat on each string until well in tune.

Tuning in Fifths

Tuning the A and D strings

Recommended chord for tuning cello to piano



Tune similarly:



G – C strings D – G strings

In the early stages and especially on small cellos, four fine-tuners, and metal strings of good quality are recommended.

TUNING

Tuning–First Stage

Figure 1

Student plays Left Hand Pizzicato. Teacher tunes.

Tuning–Second Stage

Figure 2

Student plays Left Hand Pizzicato and tunes.

One has to lean forward to reach the tuners. Be sure that the tuners may be turned both ways so that the string can be adjusted sharper or flatter, as needed.

Tuning–Third Stage

Figure 3

Student draws bow on string. Teacher tunes.

Tuning–Final Stage

Figure 4

Student learns to move the pegs as well as the tuners.

For All Stages

While tuning, listen to the tone as it moves slightly above and below desired pitch then resolve it into the correct pitch. Be sure that the fine tuners and pegs are in good working order so that they may be turned and held without strain.

If the pegs must be moved the instrument is turned as shown so that the left hand supports the pressure of the right hand which turns the peg. The student should not be asked to do this in the early stages.

OPEN STRING RHYTHMS

R. H. Pizz.

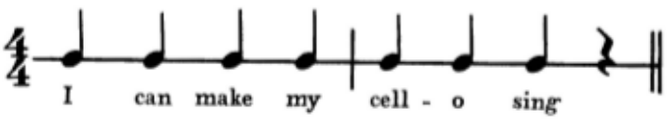
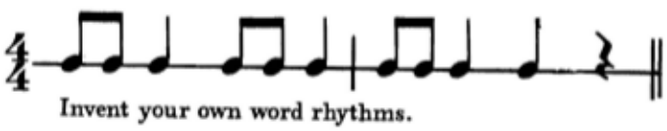
Clap

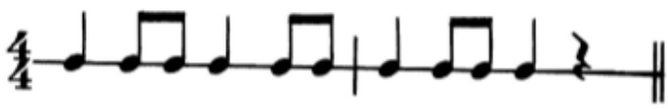
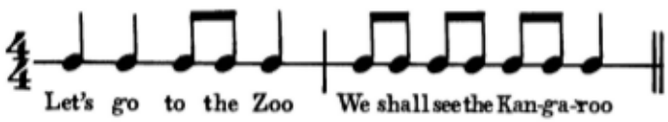
Rest

Tap

Play these rhythms with the actions illustrated. Invent other actions.

Play them with Actions 2, 4, 16, 17 described on successive pages.





Look for theory explanations on the bottom of pages.

ACTIONS:

Play rhythms with LEFT HAND PIZZICATO using the 3rd and/or 4th finger.

Play also with right hand pizzicato

After the bow-hold is learned, also play with the bow.

STRING CYCLES:

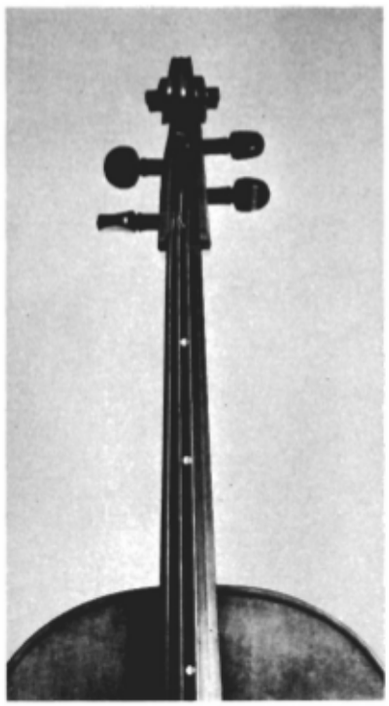
Play from the highest to the lowest string (descending cycle) and reverse (ascending cycle).

Cello string cycle

SIGNAL DOTS:

Finger markers may be used for the 1st and 4th fingers.

The finger board is marked with a dot halfway between bridge and nut (saddle).



= THIS IS A **TIME SIGNATURE**; *it calls for four pulses (beats) in one measure of music.*

= QUARTER NOTE = QUARTER REST = EIGHTH NOTE = EIGHTH REST

Two eighth notes have the same value as a quarter note.
Two eighth rests have the same value as a quarter rest.

ACTION 1: ESTABLISHING CORRECT PLACEMENT OF THE INSTRUMENT

Figure 1:

a.) Use a straight chair; its seat must not tip backwards and should be level with the knees when seated.

Seated and with the feet placed as shown (Fig. 1) feel as if ready to spring up. Balance the body weight sensitively on the seat and on the balls of the feet (think of a tripod). Swing gently, shifting the weight between the three points of support.

Feel your weight pass through your arms and hands into the knees (Fig. 2.) There is no unnecessary tension anywhere.

Figure 2:

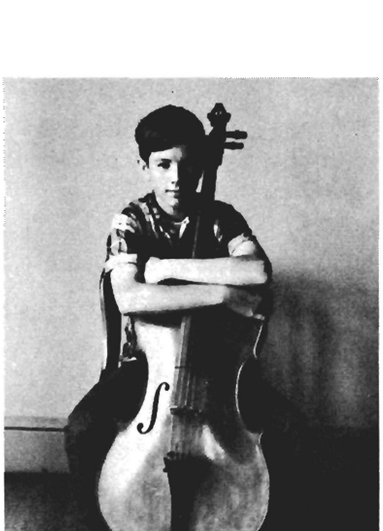


Figure 3:

b.) Fit the instrument to the body with "Bear Hug" as shown (Fig. 3). Let the teacher adjust the end-pin to a good length at this time.

c.) Embrace the cello as shown for "Bear Hug." Let both hands slip in one easy simultaneous motion to pizzicato positions (Fig. 4).

The left hand slips onto the finger board with the thumb at the throat of the neck, hand arched over the string (Fig. 5 & 6).

The right hand slips to the finger board, with the thumb at its right edge and the fingers ready to pluck the string (Fig. 4).

Figure 4:

Figure 5:

d.) Now, play left-hand pizzicato on each string as follows: Using all four fingers (1-2-3-4) as a unit, pluck the string. Pull the fingers back, then let them fall with a spring-like action back to the string, ready to pluck again. Be sure the action comes from the base knuckles.

e.) Play pizzicato, strumming the strings with both hands.

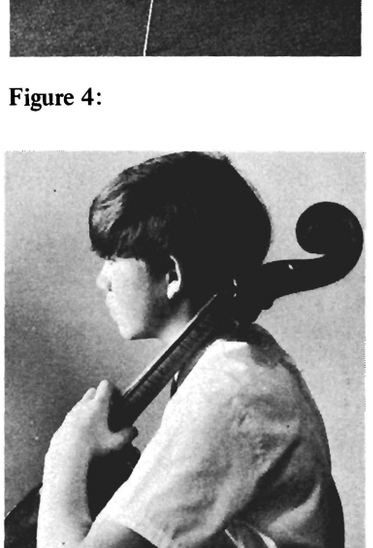


Figure 6:

Tune with left-hand pizzicato! Play pizzicato Rhythms on P. 4.

ACTION 2: LOCATING THE HAND IN THE FIRST POSITION

(Use Cover Sheet)

For Cello alone play from the bottom to the top of the page **Playing with all Four Fingers**

Figure 1

PREPARATION:

Lightly press all four fingers into the string, being sure that the fourth finger is one octave above the next lower open string (see Fig. 5)

1. Lift all fingers off, keeping them poised and hovering above the string as shown while playing the open string (Fig. 1). Begin on the D string (later practice the complete study on every string).

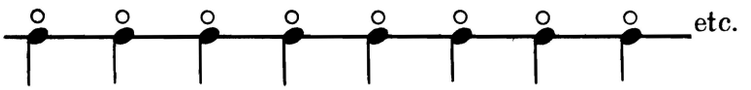
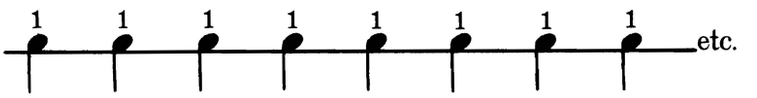


Figure 2

2. Drop the first finger on the string, one whole step above the open string. It may slant slightly as shown (Fig. 2). (See Intervals, P. 22).



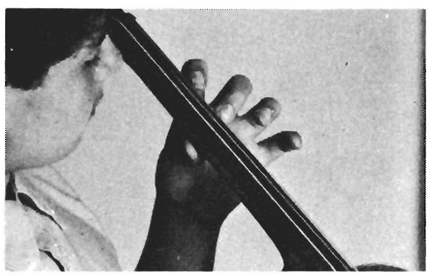
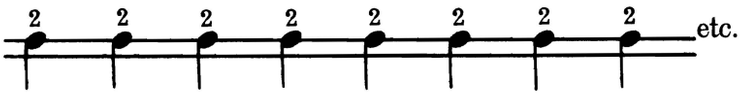


Figure 3

3. Drop the 2nd finger a half-step away from the first finger. Establish the habit of placing the thumb directly under the second finger. **Feel** this center of balance (Fig. 3).



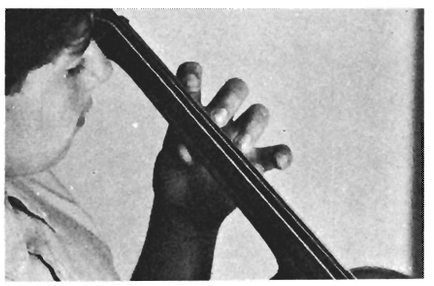
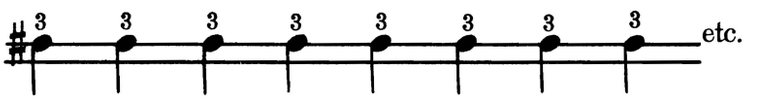


Figure 4

4. Drop the 3rd finger a half step away from the second, and be sure it keeps this distance (Fig. 4).



The Sharp raises the Pitch of a note a half step.

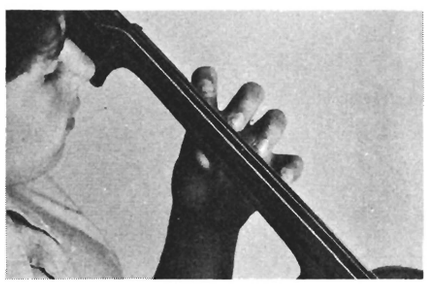
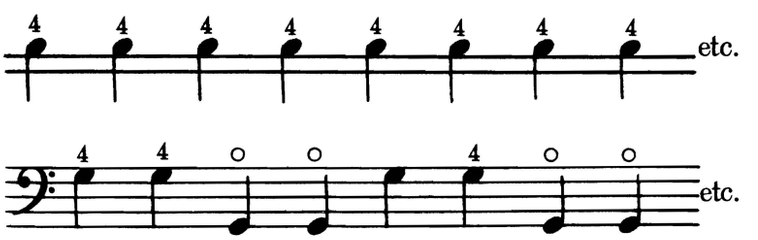


Figure 5

5. Place the 4th finger a half step above the 3rd. See that it is curved. Test it with the open string to its right. (See Octaves on P. 22) (Fig. 5).

Also play: Puppet Ballet from New Tunes for Strings by Fletcher-Rolland; Boosey and Hawkes, Inc., N.Y.C.

ACTION 3: LEARNING TO HOLD THE BOW

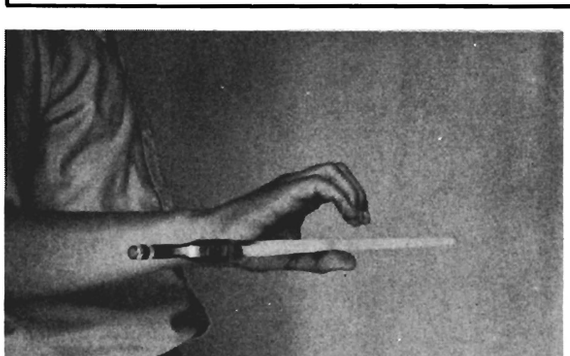


Figure 1: Balancing the Bow on the Thumb

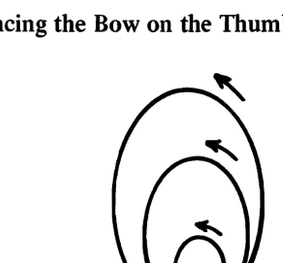


Figure 2: Balance and Flexibility Test

Test the flexibility of the arm by moving it in circles from the shoulder with bow in hand. Do this with the "Early Bow hold" at first, balancing the bow lightly.

There are many good bow holds. It is most important to hold the bow so that it is *balanced.* During the early stages the bow may be held at or near the Balance Point (Fig. 4, 5). This is the "Early Bow Hold."

1. Find the balance point then balance the bow on the right thumb, with frog to the right and the hair away from the player as shown (Fig. 1).

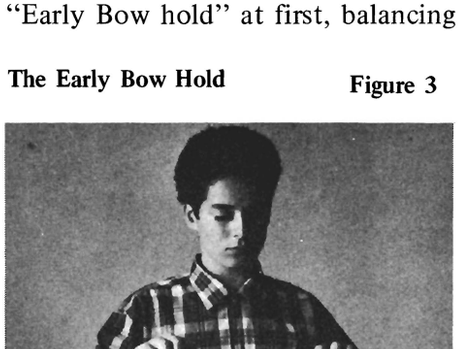
2. Test for flexibility of the arm and shoulder by moving the arm in small, in larger circles from the shoulder (Fig. 2).

3. Support bow with the left hand and hold stick with the right *thumb and second* finger at the balance point. Fig. 3.

4. Place the first finger on the left side of center of balance, the third and fourth fingers on the right side of balance; be sure that the fingers are curved and clinging–never stiff or tense. (Fig. 4, 5). Think of the second finger and thumb as a fulcrum $\underset{\varphi}{2}$ of a teeter-totter: ① · $\underset{\varphi}{2}$ · ㉞ The thumb may be either straight or curved, or a combination of both.

5. While helping with the left hand, slide the right hand to the frog to establish the *Regular Bow Hold.* The upper right corner of the thumb-tip adheres to the bump of the frog. (Fig. 6, 7, 8).

The Early Bow Hold **Figure 3**



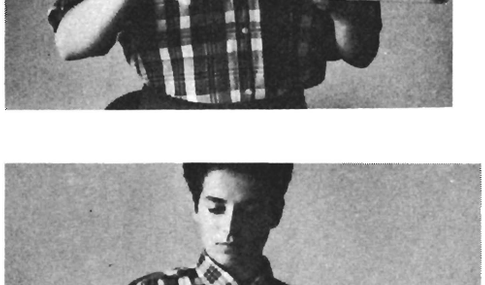
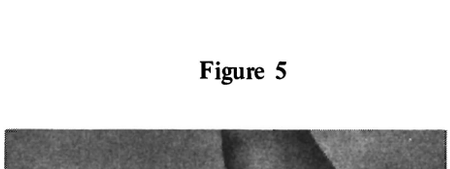


Figure 4

Figure 5



Regular Bow Hold

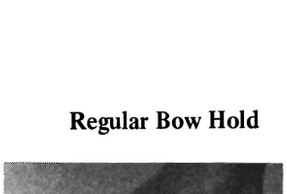


Figure 6

Figure 7

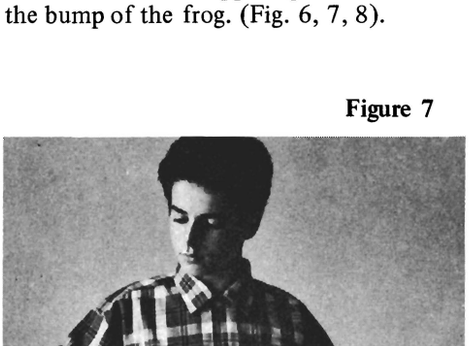


Figure 8

**The great string players of the 18th and 19th century held the bow an inch or two away from the frog. When the bow is held higher on the stick, it feels lighter and is easier to control. After becoming more skillful, the bow hold should be transferred to the frog.*

SHORT MELODIES

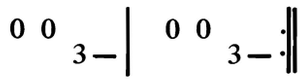
(Use Cover Sheet)

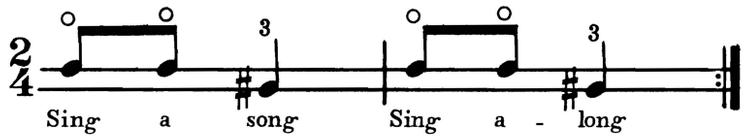
1. Sing tune.
2. Establish finger pattern.
3. Play with right hand pizzicato.
4. Play with the bow, using short strokes.

PLAY ON EACH STRING

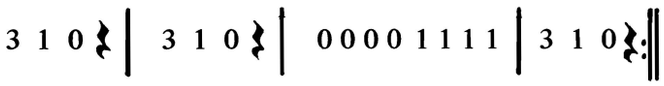
Tune in the fingers! Play pizzicato or arco

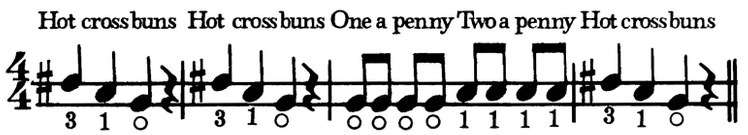
SING A SONG . . .



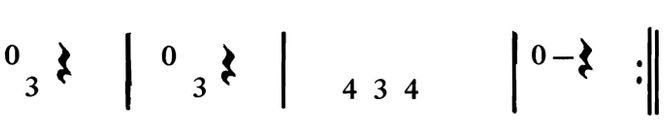


HOT CROSS BUNS

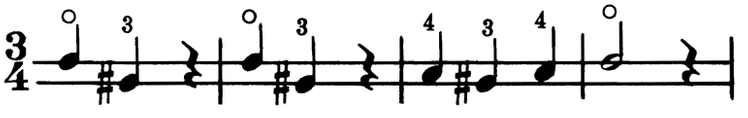




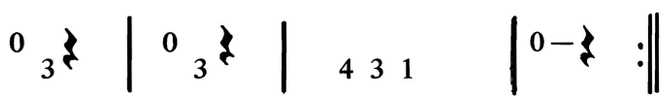
THE CUCKOO



Play on any two adjacent strings



hold third finger down - - -



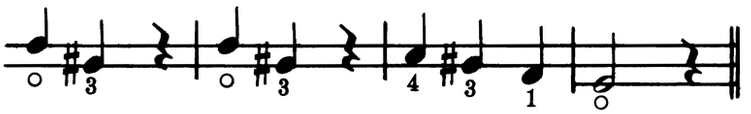


FIGURE 1 **Right Hand Pizzicato**

Rest the thumb against the right side of the finger board as shown (Fig. 1) and pluck with the 1st finger. Later, learn to alternate first and second fingers. It's Fun!

Correct placement of all fingers in the first position. Place fingers on the string as shown. Finger nails must be cut short!

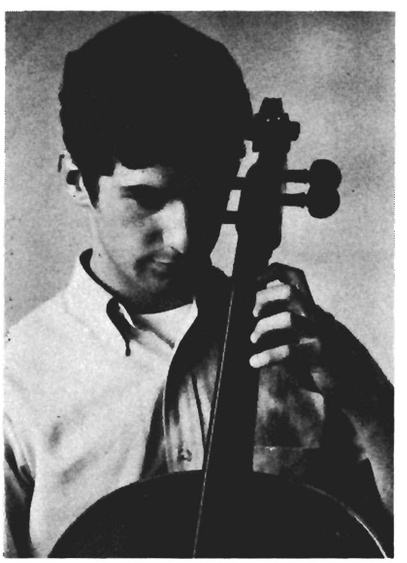


FIGURE 2

♯ = *The SHARP raises the note a half step; use 3rd finger instead of 2nd.*

$\frac{3}{4}$ *meter: = three pulses in a measure (Waltz time).*

= worth two Quarters

ACTION 4: SHADOW BOWING

PAVING THE WAY FOR FLEXIBILITY OF BOWING

Bowing on the Shoulder

Figure 1

Shape up the bow hold as shown on page 7 and move the bow over the shoulder. This will induce free forearm movements from the elbow. Practice with rhythms of page 4, and 13, and move to the rhythm of recorded melodies.

"Elevator" or "Take Off For the Moon."

This exercise, performed with the bow in vertical position, aids to establish proper relationship of the upper arm, forearm and hand in drawing a straight bow.

a. With the stick verticle and pointing to the ceiling, place the frog on the right knee.

b. With a slow, smooth motion, raise the bow until the hand is higher than the head. Be sure to move the bow in a straight line with a light arm.

Figure 2

ACTION 5: HOLDING THE INSTRUMENT AND BOW TOGETHER

Figure 3

"Riding The Track"

The purpose of the exercise is to acquire the feel of the bow stroke as the hand slides along the stationary stick.

1. Place the bow with the left hand on the A string near the point, *Hair at a right angle to the string* (because of the incline of the bow, the *stick* does not seem to be parallel to the bridge on these photos.)

2. Place the right hand next to the left, and glide it back and forth along the entire length of the stick. The stationary bow is the track and the right hand rides on it.

3. Do this on the other strings.

Figure 3a

ACTION 6: RELAXING THE SHOULDER

Set the bow on the bridge and silently cross from the lowest to the highest string and back, with easy relaxed movements. Move the arm and bow in one plane and feel how relaxed the shoulder is.

Do this at different places on the bow.

Figure 4

ACTION 7: THE SHUTTLE GAME

Move the left hand freely between the LOW, MIDDLE and HIGH register of the finger board. Do this with silent motions, with light left hand pizzicato. Later, using the bow and fingers imitate a flute, or a fire siren (or a ghost!) on the D and A Strings. Shuttle with easy and unhurried motions. (Don't grab with the thumb.)

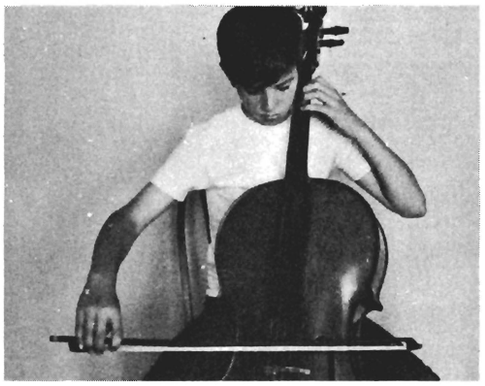


Figure 1 The left hand is in the LOW REGISTER. Think of the hand as a unit, not as separate fingers. Use the *arm* to "transport" the hand up and down the string. The forearm leads the hand which retains its same shape all the way.

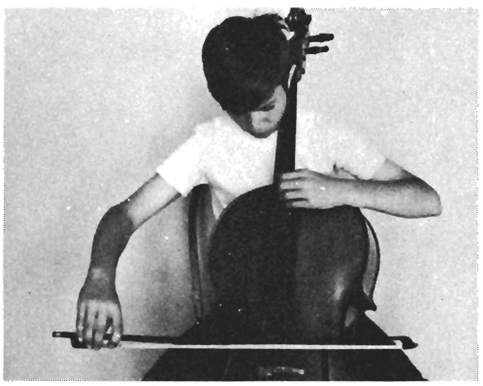


Figure 2 The left hand is in the Middle Register. The thumb leaves the back of the neck and comes onto the fingerboard. It touches the first finger, stays at a right angle to the string, and rides easily as part of the playing hand.

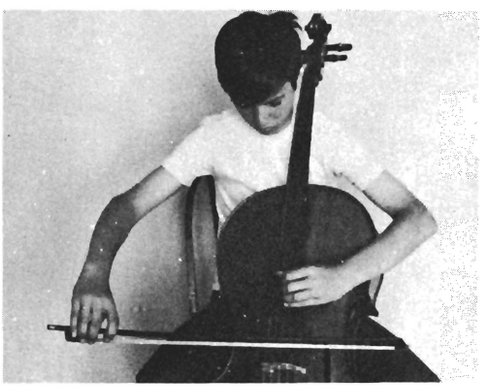


Figure 3 The left hand is in the HIGH REGISTER. Notice thumb placement; the thumb retains the same easy clinging feel that it had at the back of the neck. It is straight yet supple.

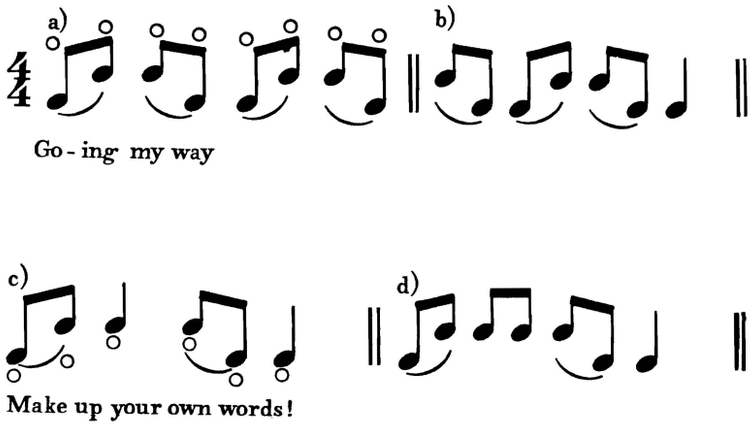
ACTION 7a: Moving Across the Strings

Figure 4

Maintain a good hand position. Place the fingers **lightly** on the strings. Adjust the left arm so that the hand (always in a good position) can easily play on any string. The thumb is under the second finger and is the pivot for the arm (Fig. 4).

ACTION 8: SLURRED STRING CROSSINGS

Figure 1

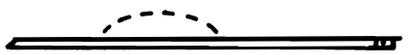


VIOLIN String Cycle: E A D G

VIOLA String Cycle: A D G C

CELLO Octave Lower String Cycle: A D G C

BASS String Cycle: G D A E



Play string crossings on any two strings. Raise the floating elbow when going to the higher string; lower elbow when going to the lower sounding string. Practice first silently, rolling the arm and bow together.

Play slurred round string crossings also in open string cycle—on the two top strings; on the middle strings; on the two lowest strings; on three or four strings.

ACTION 9: PLACE & LIFT BOW (SILENT)

Place bow on the string, fingers curved. Cast off the bow as shown, moving the whole arm and bow together. The arm is light! "Early Bow Hold" is recommended at first (Fig. 2).

Practice on the upper strings, then move to the lower ones. Keep fingers curved and shape up the bow-hold often.

Let the string support the weight of the hand and bow, then lift again. Do this many times, slowly, faster.

Figure 2: Place and Lift Bow

This is a SLUR. It indicates that two notes are to be played with one bow stroke. Later, we shall play **more** *than two notes slurred with the same bow stroke.*

TIP **FROG**

Lift bow or stop bow

This is a Down-Bow sign; move bow **away** *from the body.*

This is an Up-Bow sign; move bow **toward** *the body.*

PLAYING OPEN STRING WITH MELODIES

(Use Cover Sheet)

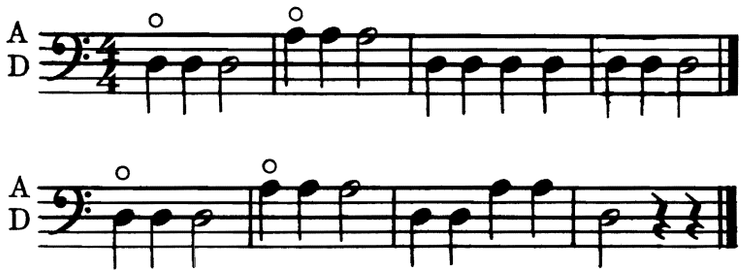
Play open string rhythms with left hand pizzicato to establish good cello position and left hand form. Also play right hand pizzicato, and with the bow.

Accompany another player, or the phonograph, or tape recorder with open string harmonies.

LIGHTLY ROW

D Major Key

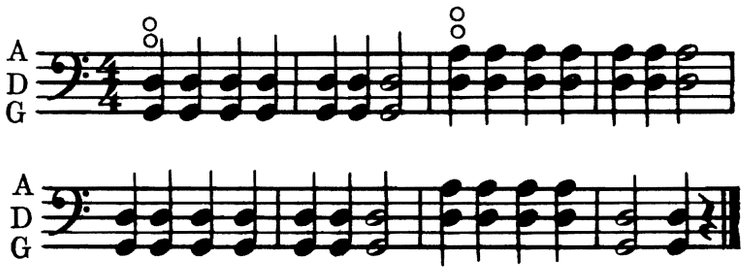
D D D – | A A A – | D D D D | D D D – |

D D D – | A A A – | D D A A | D – 𝄽 𝄽 ‖

SKIP TO MY LOU

Play on two strings at once.

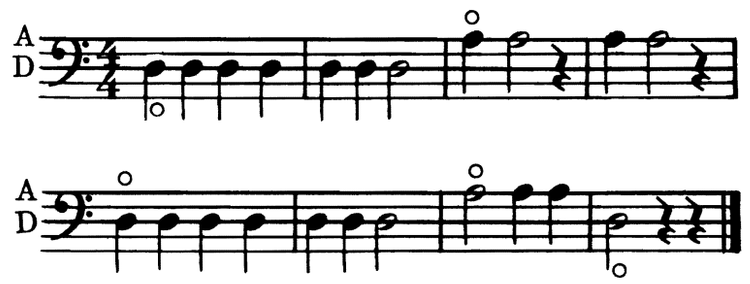
G Major Key

D D D D / G G G G | D D D – / G G G – | A A A A / D D D D | A A A – / D D D – |

D D D D / G G G G | D D D – / G G G – | A A A A / D D D D | D – D / G – G 𝄽 ‖

CAMPTOWN RACES

D Major Key

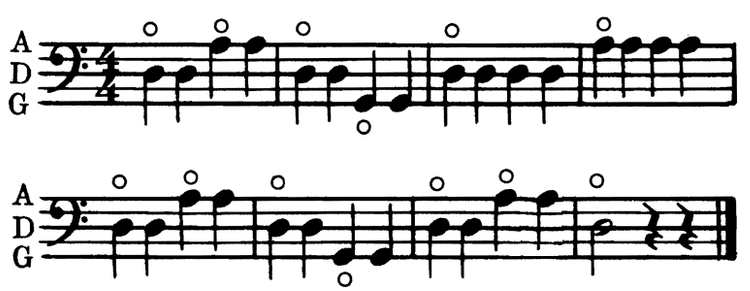
D D D D | D D D – | A A – 𝄽 | A A – 𝄽 |

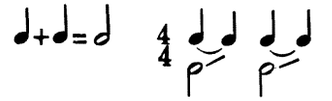
D D D D | D D D – | A – A A | D – 𝄽 𝄽 ‖

Find fitting open strings for the second half of the melody.

SWANEE RIVER

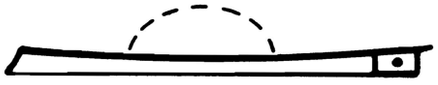
D Major Key

D D A A | D D G G | D D D D | A A A A |

D D A A | D D G G | D D A A | D – 𝄽 𝄽 ‖

𝅗𝅥 = *This is a HALF NOTE; it is twice as long as a* ♩ *(quarter note). It is two pulses long.*



ACTION 10: SHORT STROKES AT THE MIDDLE



Play Open String Rhythms on Page 4.

Play the interesting rhythms below **after** you have learned those on page 4.

Play all rhythms with firm strokes on open strings (in the string cycle). Listen, stop, check, and improve the tone and bow hold often!

1. Place bow on the string at the Balance Point.
2. Play very short strokes using the whole arm as a unit.
3. Use longer strokes, keeping the basic whole arm movements, but add forearm movements to avoid crooked bowing.

Use DÉTACHÉ and MARTELÉ bowings.

Figure 1

Beginning the Down-bow (⊓)
Finishing the Up-bow (V)

Arm and bow in one plane as the Down-bow begins.

The hair should be at a right angle to the string about halfway between bridge and finger board, as shown.

Détaché Bowing: *the sound remains continuous, although the bow changes.*

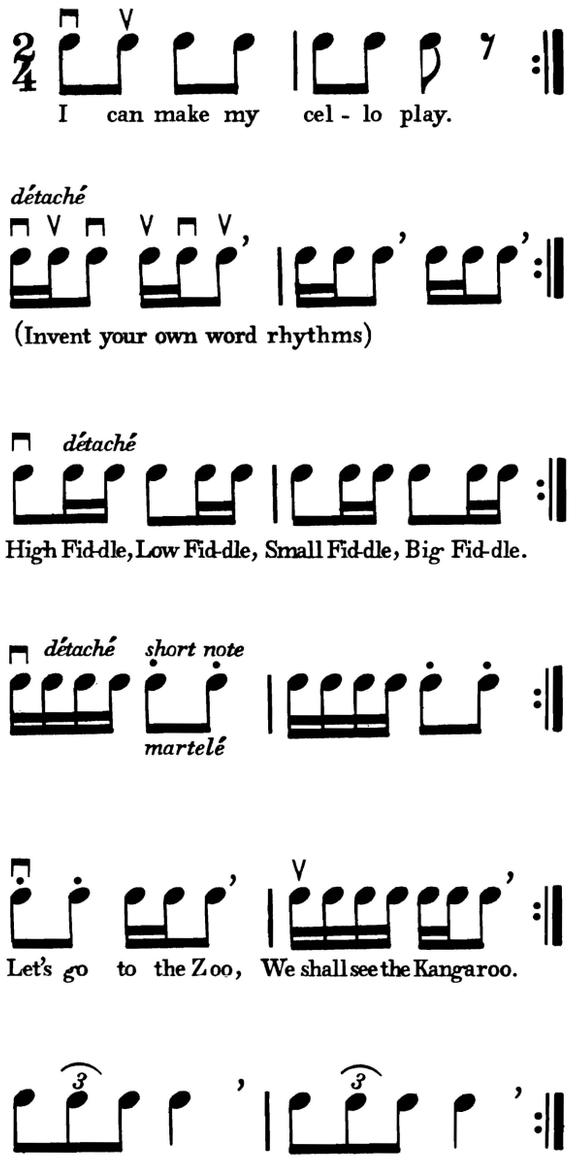

I can make my cel - lo play.
détaché
(Invent your own word rhythms)
détaché
High Fid-dle, Low Fid-dle, Small Fid-dle, Big Fid-dle.
détaché
short note
martelé
Let's go to the Zoo, We shall see the Kangaroo.

Figure 2

Ending ⊓ **Beginning** V

Elbow slightly forward. Wrist slightly lower.

Arm turned counterclockwise. Elbow farther away from the body (slightly higher).

Martelé Bowing: *crisply accented single strokes separated by rests.*

$\frac{2}{4}$ *measure has two pulses (beats). The groups below are played in one pulse:*

2 eighths

4 sixteenths

2 sixteenths & 1 eighth

eighth & 2 sixteenths

Triplet

Quarter (also one pulse)

ACTION 11: THE OCTAVE GAME

Small colored dots with adhesive backing help to locate the first and fourth fingers. But the ear must be the final judge in determining the exact pitch.

The 2nd and 3rd fingers are spaced a half step apart between the 1st and 4th fingers. Be careful not to let the 3rd finger get too close to the 2nd.

USE OF THE BOW

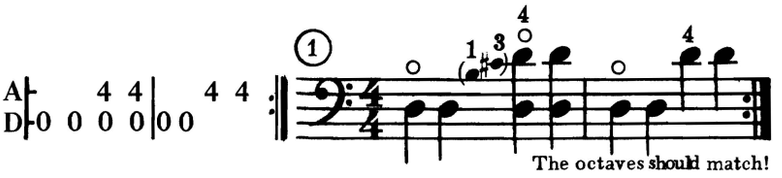
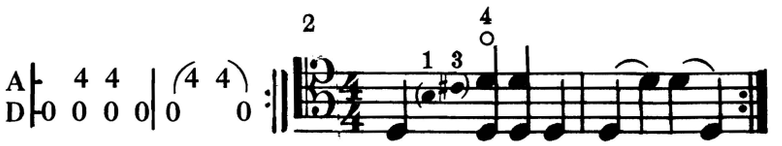
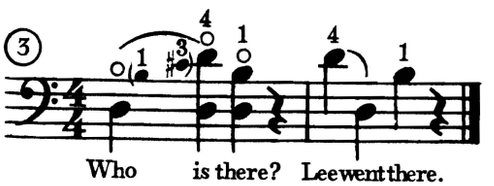
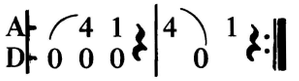
The drawing below indicates the approximate part of the bow to be used.

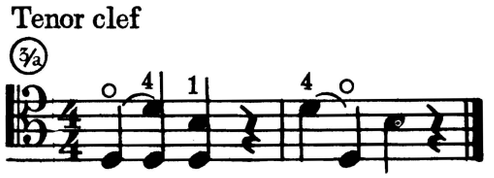
Your teacher may want you to use more or less bow, or other parts of the bow as well.

REVIEW THIS PAGE OFTEN!

Also play: Persian Song, and Chinese Flute from New Tunes for Strings, by Fletcher-Rolland; Boosey & Hawkes, Inc., N.Y.C.

All fingers should be on the string while playing the octave. The first and fourth fingers form the frame of the hand, but the weight will be in the playing (fourth) finger only.

"TUNE IN the LEFT HAND with the OCTAVE"

Tenor clef



Tenor clef

PLAY OCTAVE GAMES! Cello reads in both Bass and Tenor clefts.

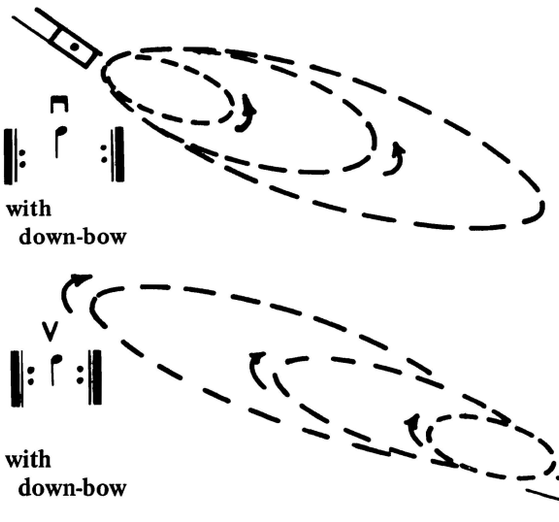
a) Right Hand Pizzicato b) Bow at the middle

Invent other Octave patterns and rhythms.

ACTION 12: SINGLE LIFTED STROKES WITH RETURN (REBOUND)

The REBOUND (bow cycles)

From the player's viewpoint:



Place the bow gently on the string between the frog and middle.

Swing out the arm with free rounded movement and produce a ringing sound.

Continue the movement in the air without stopping as the bow returns to the starting point. Repeat the action many times.

Start with short strokes at first; gradually increase the lengths of the strokes.

"Early Bow Hold" is recommended at first.

As seen by another player:

The REBOUND (Bow-Cycles) On G string Figure 2

HINTS FOR GOOD TONE PRODUCTION

Three skills are essential for good tone production:

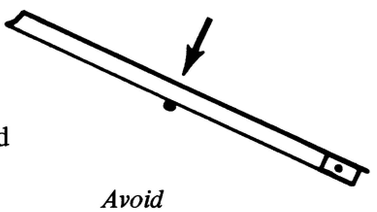
1. Starting the Tone:

Place the bow on the string before moving it, with a light feel. The flexible hand allows the bow hairs to cling to the string without rigidity.

Feel the entire arm light and flexible, the elbow floating.

For an easy start raise the elbow very slightly one beat in advance (anticipating the movement).

If the tone is uncertain or weak, place the hair more firmly on the string with the flexible hand. If the tone sounds choked or scratchy, ease up on the hair, or move the bow a little faster.

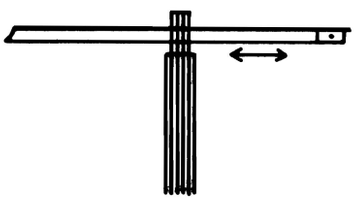


Avoid too much, or too little Bow pressure at the point of contact

2. Moving the Bow, Continuing the Tone:

Both the upper and lower arm move all the time, the upper arm leading in the lower half, the forearm in the upper half. Beware of immobilizing either the shoulder or elbow joint.

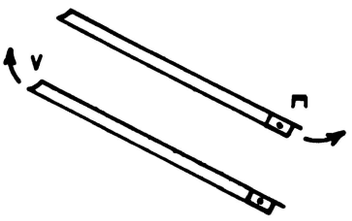
The hair should cross the string at a right angle when the bow is in motion; this will help to keep the point of string contact steady, about halfway between bridge and finger board for an even and firm tone (a little closer to the bridge is fine, as this will result in a stronger tone.)



Keep the hair at a right angle to the strings.

3. Finishing the Tone:

Don't choke the tone at the end of a stroke. When stopping the bow, reduce the pressure or lift the bow off the string with an upward arched motion. Change bow smoothly between strokes.



Arch the Bow slightly upward at releases

4. REVIEW ALL PREVIOUS MATERIALS WITH SPECIAL ATTENTION TO:

Good tone beginnings and releases

Flexible and coordinated movements and straight bowing (hair perpendicular to the string)

Smooth bow changes and a beautiful solid tone.

SKIPPING FINGERS–INTERVAL STUDY

a) Play each number several times.

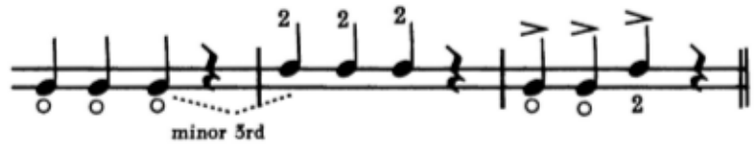
b) Play each number in descending string cycle (begin on A, D, G and C strings).

c) Play all numbers on the same string without stopping.

Hold supporting fingers lightly on the string. Feel **the whole hand** as a unit which is shaped in various ways; the sounding finger is the spokesman for the hand.

CHA–CHA–CHA

①

②

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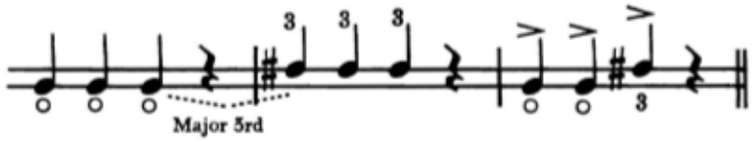
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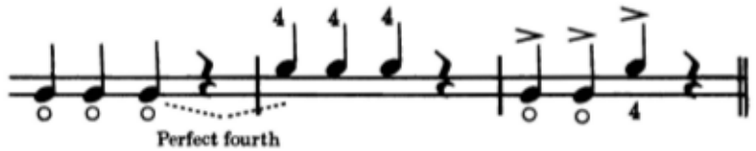
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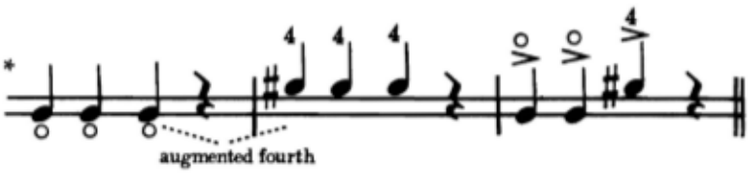
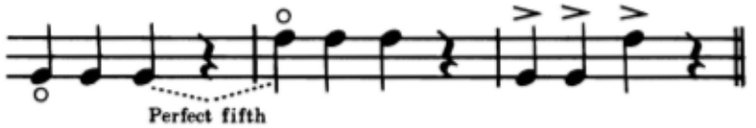

Postpone playing this line. Study extended positions first on page 18.

⑥

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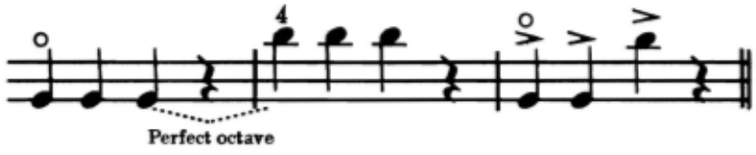

*Omit during the early stages

ACTION 13: EXTENDING THE BOW STROKE

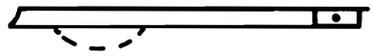
Figure 1

Until now the middle section of the bow has been used. It is natural and comfortable to play with this part of the bow.

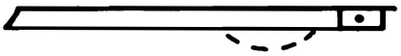
SHORT STROKES NEAR THE TIP & FROG

When playing at the TIP, the hand reaches forward; hair and string remain at right angle. The wrist is lower and the fingers and thumb become slightly straighter. (Fig. 2).

Figure 2



In all sections of the bow keep both the upper and lower arm moving in various proportions.
Near the frog there is more upper arm action and slight forearm action. At the middle and upper half of the bow the forearm drive increases and there is less action in the upper arm.



Near the FROG the wrist is slightly arched. The fingers are curved and clinging and the thumb is acting as a pivot underneath. The hair crosses the string at a right angle. (Fig. 3).

Figure 3

Review previous tunes, playing them nearer to the TIP, and closer to the FROG.

Check below when reviewed.

Open String Rhythms Page 4	☐☐☐☐
Short Melodies Page 8	☐☐☐☐
Slurred String Crossings Page 11	☐☐☐☐
Playing Open Strings with Melodies Page 12	☐☐☐☐
Short Strokes Page 13	☐☐☐☐
Lifted Strokes Page 15	☐☐☐☐
Skip To My Lou Page 21	☐☐☐☐

Here are some rhythmic bowing patterns for quick reference. Play them with firm and crisp strokes near the Tip, near the Frog.

After playing the six patterns below on each string (also in scales, etc.), review the materials listed above. Check in square after each review period.

ACTION 14: ESTABLISHING LEFT HAND BALANCE

1. Completely Relaxed Position of the Hand and Fingers

Note that the fingers naturally fall close together when their tips are near the palm.

Figure 1

2. Push a pencil (or the right index finger) against the finger tips and arrange them in a straight line as shown. The fingers are close together and steep (almost vertical). Hold this position for ten counts, then relax. Repeat many times.

Figure 2

Figure 5

3. Completely relaxed hand position on the fingerboard does not allow for the proper spacing of the fingers. It is only suitable for playing with the 4th finger.

Figure 3

4. While the 4th finger remains on the octave, let the other fingers open out to play the lower notes on the same string. Let the thumb always be opposite to the 2nd finger. The fingers may slant slightly but the wrist does not lower. The arm and hand are in a straight line from the elbow to the finger. Feel the natural resistance of the fingers as their pads sink into the string.

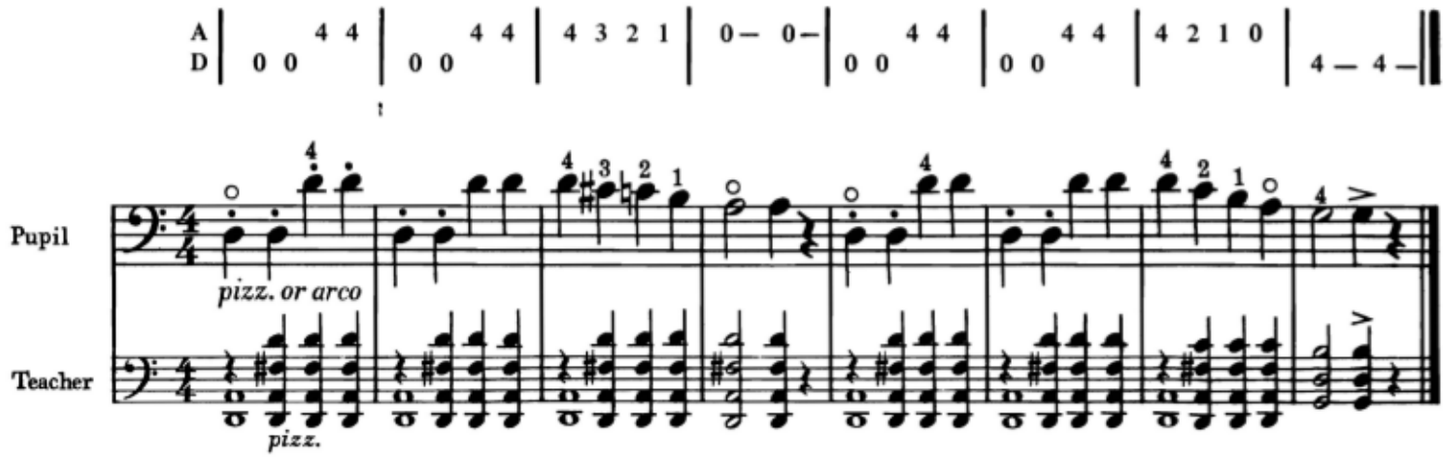
Figure 4

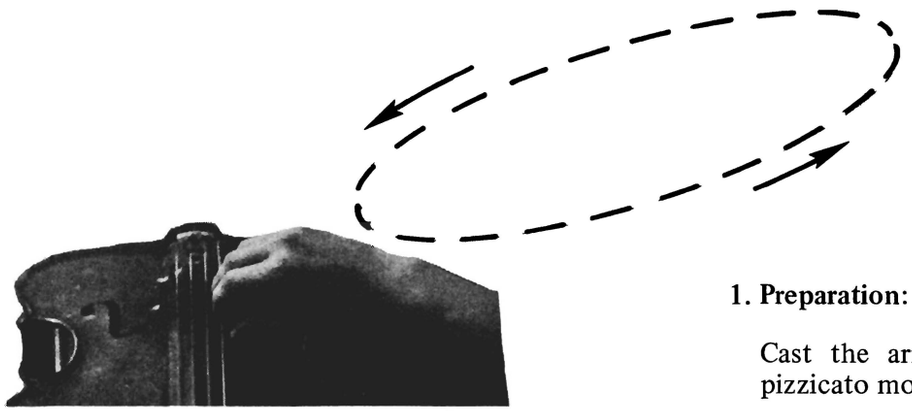
5. Backward Extension of the First Finger.

While clinging to the pencil or the string with the upper fingers, lift the first finger from the base knuckle (be sure it can rotate lightly); extend it back, so that there will be a whole step between the first and second fingers.

The side of the first finger touches the string but retains its flexibility. Be sure that the rest of the hand retains its position with the thumb opposite the second finger. (See also P. 46).

HAPPY FIDDLING– Melody with Octaves and Chromatic half steps

Establish hand position as in Fig. 4.

ACTION 13 (Continued): EXTENDING THE BOW STROKE



1. Preparation: The "FLYING PIZZICATO"

Cast the arm forward for spacious and free arched pizzicato movement. Play this:

a) without the Bow
b) with the bow in hand, yet pizzicato.

Aim forward, following the path of a good bow stroke.

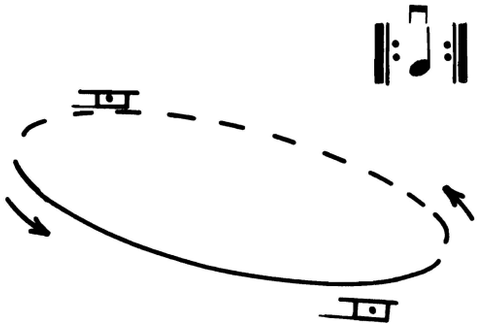
2. Single Strokes, Released and Returned

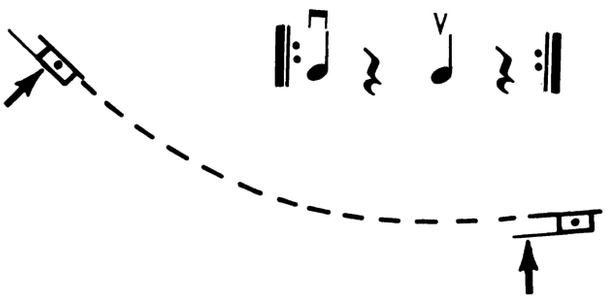
"The REBOUND" stroke (Bow-cycle): return the bow to the starting point.

Review Action 12 (page 15) with longer bow strokes.

Support the bow with curved fingers near the Frog. Place bow gently on the string, cast out (forward) as above, then loop the bow back to the starting point.

Make the hair cling to the string to produce an even, ringing tone. Return the bow without flipping its tip upward.

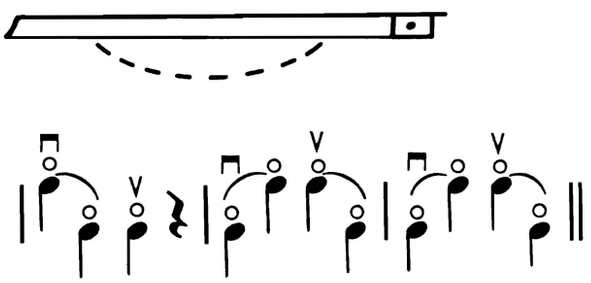




3. Single Strokes, Released and Stopped

Proceed as before but stop bow on the string. In order to avoid choking the tone, arch the arm and hand slightly upward together with the lightly supported bow. Repeat many times.

Release pressure by upward arching the lightly supported bow.

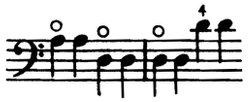
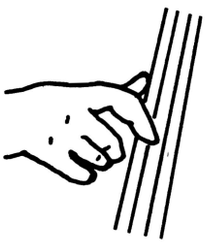


4. Long Slurred Strokes

Cross from string to string with a gently curving motion, always approaching new string level. Raise and lower the arm gradually when approaching the new string; avoid hasty, jerking movements.

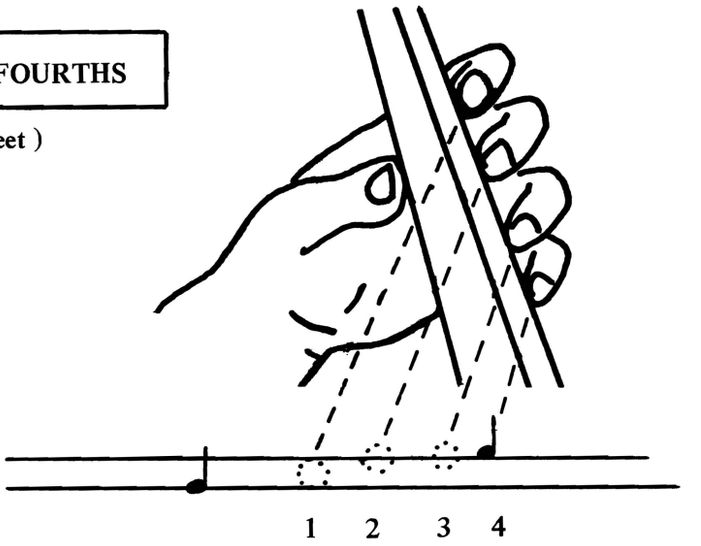
PLAYING PERFECT FOURTHS

(Use Cover Sheet)

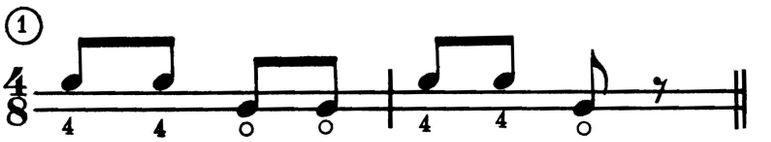
TUNE STRINGS; TUNE IN LEFT HAND



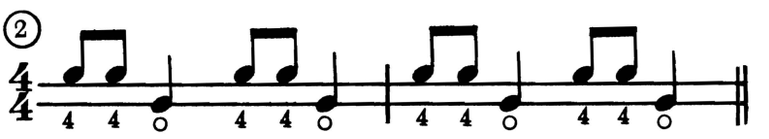
Play on any string Pizzicato or Arco.

Play along the string cycle.
Sing with word rhythms and with finger numbers.

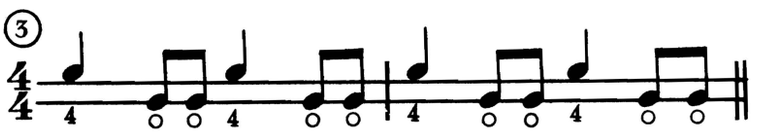
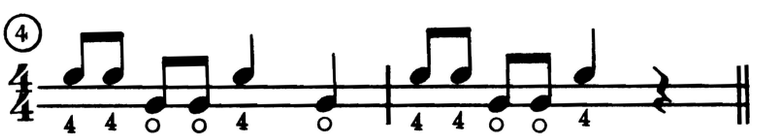


4 4 0 0 | 4 4 0 7 ||

I can make my Cell- o sing

4 4 0 – 4 4 0 – | 4 4 0 – 4 4 0 – ||



INVENT YOUR OWN WORD RHYTHMS!

4 – 0 0 4 – 0 0 | 4 – 0 0 4 – 0 0 ||

4 4 0 0 4 – 0 – | 4 4 0 0 4 – 𝄽 – ||

INTERVALS: An interval is the distance between two notes. The smallest interval is the **half-step** *or minor second, played with adjacent fingers.*

The next larger interval is the **whole step** *or Major second. It is composed of two half steps and may be played with finger numbers 1–3 or 2–4. Other finger combinations are 0–1 or 1–2 in the* **extended** *position.*

Next in size is the **minor third** *(a step and a half or three half steps), which is used on page 22.*

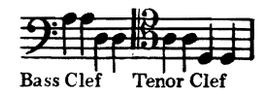
The **major third** *is an interval of two whole steps (such as the open string and 3rd finger on the* **same** *string)*

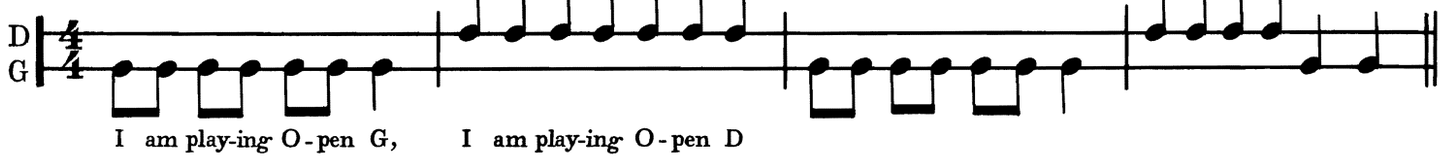
The **Perfect Fourth** *is a half step larger than the Major third (see above). The Double Bass is tuned in perfect fourths.*

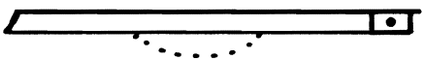
Learn to recognize the various intervals by their sound!

ACTION 10 (Continued): SKIP TO MY LOU VARIATIONS

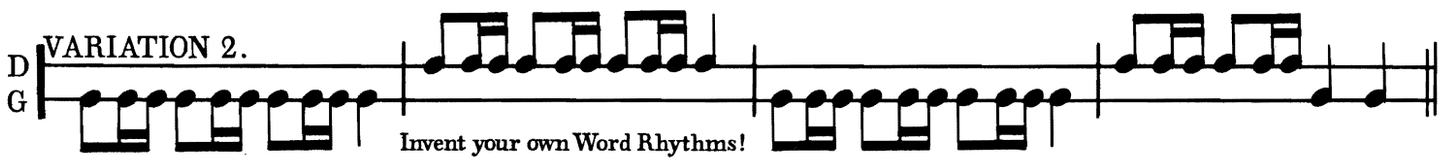
Rhythmic Groups with Short Strokes at the Middle.

TUNE:

VARIATION 1.

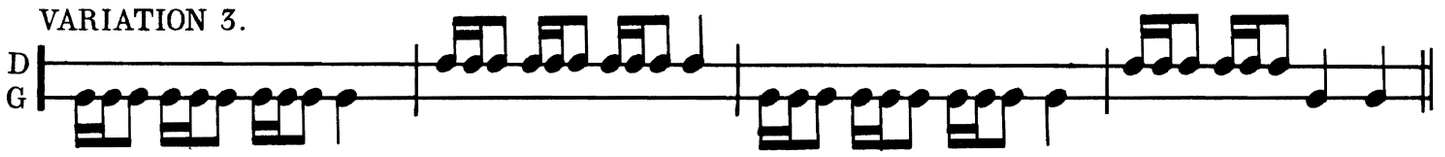




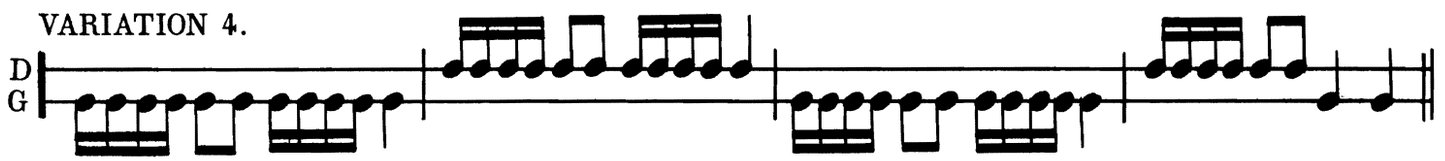
VARIATION 2.



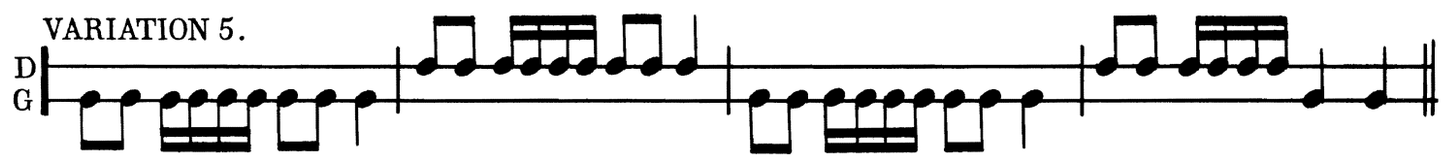
VARIATION 3.

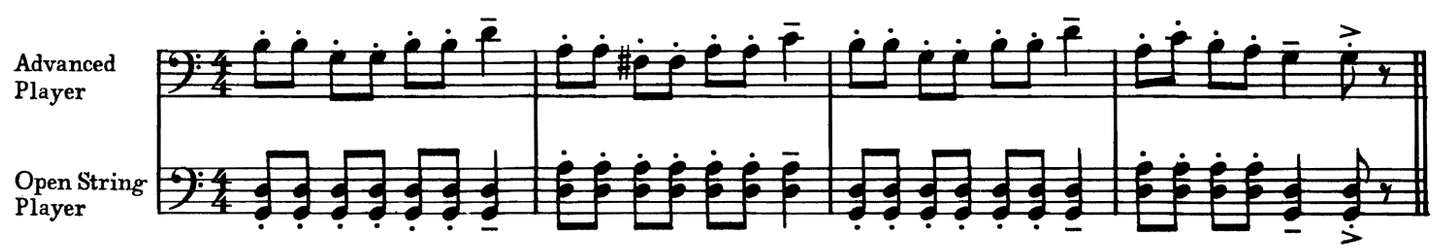


VARIATION 4.

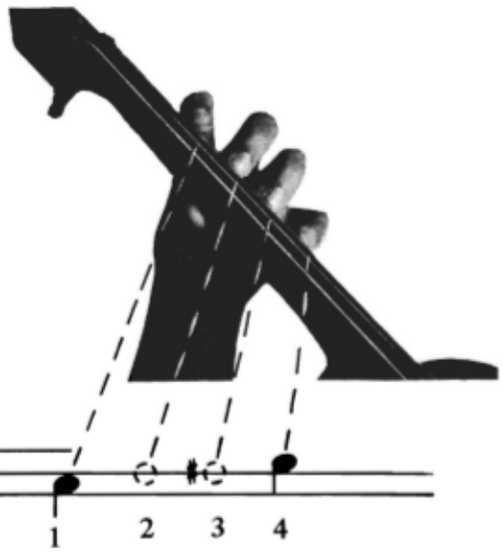


VARIATION 5.



Play open string variations with an advanced player or with the recorded melody. Later also play the melody with the variations. Use short and crisp strokes. Learn one variation at a time, then play them in succession.

PLAYING MINOR THIRDS

(Use Cover Sheet)



Three Short Tunes with Descending Minor Thirds

a. Sing with word rhythms; with finger numbers
b. Play Pizzicato
c. Play with the Bow

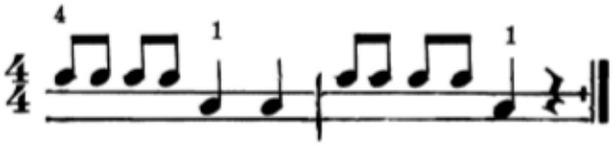
Play on any string; play in string cycle.

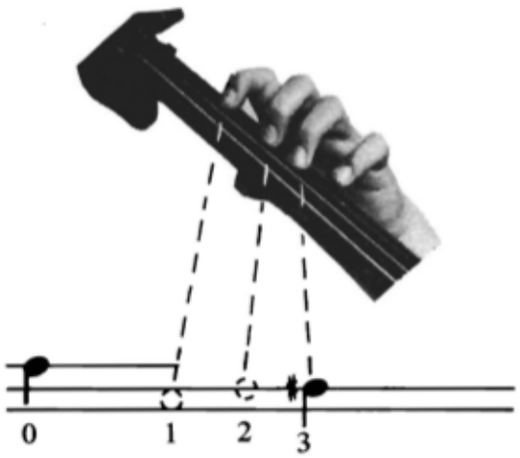
Using the 4th and 1st Fingers:

4 4 1 – | 4 4 1 – ||
Daf - fo - dil

①

4 4 4 4 1 – 1 – | 4 4 4 4 1 – 𝄽 ||
Lis - ten - to - the Blue - bird

②

Play the tunes on the two top strings; on the middle strings; low strings.



The 3rd finger is two whole steps away from the saddle (nut). All three fingers must be kept down while playing the open string to the left—but weight will be in playing finger only.

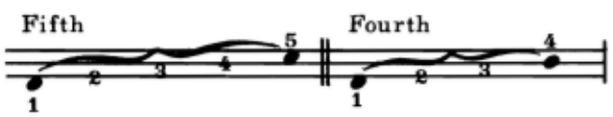
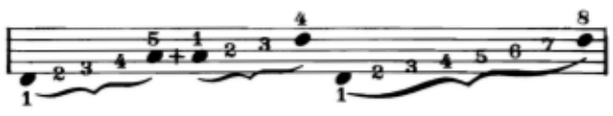
Using the open string and 3rd finger on the string below:

③

0 – 3 – | 0 0 3 – | 0 – 3 – | 0 0 3 – |

MAKE UP YOUR OWN TUNES USING THE DESCENDING MINOR THIRD!

The **Perfect Fifth** *is a whole step larger than the perfect fourth: THE VIOLIN, VIOLA AND CELLO ARE TUNED IN PERFECT FIFTHS. (If you add a Perfect Fourth to a Perfect Fifth, a Perfect Octave will result.)*

Learn to recognize the various intervals by their sound!

5th + 4th = Octave

ACTION 15: POSTURE EXERCISES

Figure 1

Figure 1a

"SIT TALL"

The student sits in rest position. The teacher places his hand; about 1½ inches above the student's head. The student then stretches his spine (without actually rising from the chair), so that his head touches the teacher's hand. Fig. 1, 1/a.

(Watch the way a bird stretches just before singing.)

Figure 2

"BIRD WINGS"

Clasp the hands upon the finger board at approximately fourth position with both thumbs adhering to the back of the neck.

Now, FLY! Imagine the arms as wings and flap them both at the same time. Feel the sensation of buoyancy in the elbows, and the clinging of the hands to each other and to the cello. Fig. 2.

CAUTION: At no time should the hands **grab** any part of the instrument or the bow. Grabbing results in weakness and ugly sound; **clinging** produces strength and beautiful sound.

Figure 3

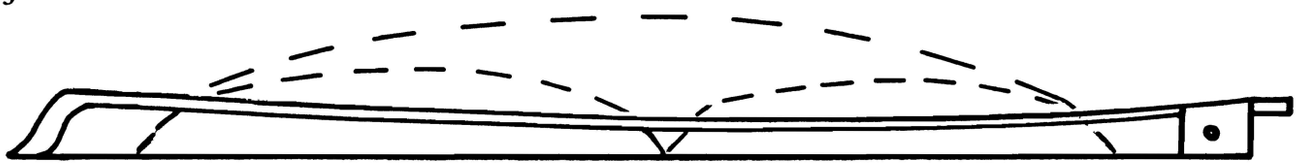
"KNUCKLE-KNOCK"

Close the left hand loosely into a fist, with the thumb touching the first finger, and the wrist flexible.

Place this hand on the fingerboard, near the nut, so that the thumb crosses the A and D string.

Now, let the hand "ride the track," knocking on the two strings from the lowest to the highest position. The base knuckles are above the strings as they are knocking. Fig. 3. Let the arm take the hand.

REFINING THE BOW STROKE



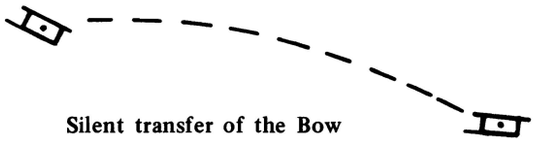
Hold the bow firmly yet flexibly with rounded fingers; "Early Bow Hold" may be used at first.

Place bow gently on the string with "soft landing"; shake hand loose if the fingers stiffen. The bow hair must cross the string at a right angle.

The THUMB remains flexible and opposite the second finger.

1. Practice **bow placement** and **transfer** without sound between:

a) MIDDLE–FROG b) MIDDLE–TIP c)FROG–TIP

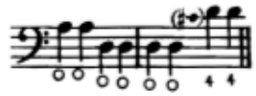


Silent transfer of the Bow

2. Practice appropriate bowings from pages 17 and 25 at various points of the bow with good tone.

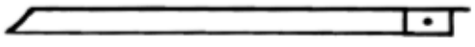
THREE NOTE MELODY

(Use Cover Sheet)

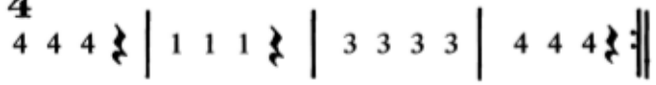
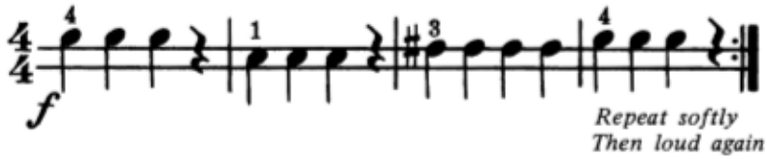
TUNE STRINGS;
TUNE IN LEFT HAND

1. Play Pizzicato

2. Play with the bow at various speeds. Use long strokes at slow speed, short strokes when fast.

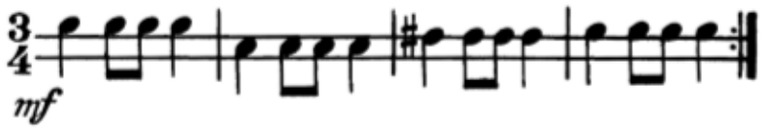
PLAY ON ANY STRING; PLAY ALONG THE STRING CYCLE.



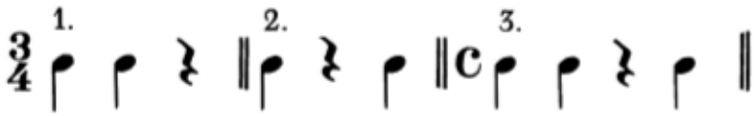
In MARCH RHYTHM



In WALTZ RHYTHM



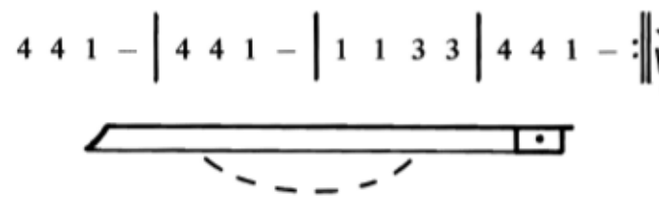
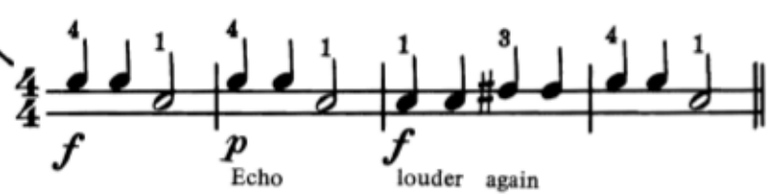
Here are five more bowing rhythms for the Three Note Melody



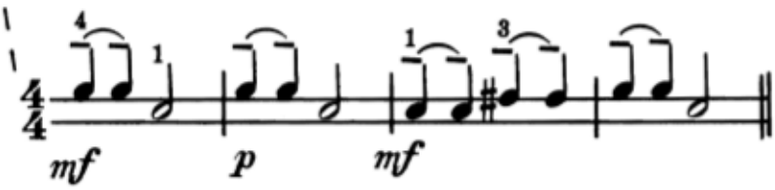
Play also with the quicker rhythms on page 13.

Write words (lyrics) to this song:

SAD TUNE



Here is the same tune played with PORTATO BOWING:

Stop the bow a little between the notes.

CHANGING DYNAMICS (Playing Loud and Soft Tones).

Two Ways of Increasing the Tone:

1. *Move the bow closer to the bridge and increase its pressure on the string.*
2. *Move the bow faster (use more bow) and increase its pressure on the string.*

Two Ways of Decreasing the Tone:

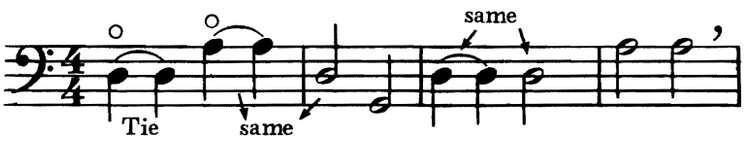
1. *Move the farther away from the bridge and decrease its pressure on the string.*
2. *Move the bow slower (use less bow) and decrease its pressure on the strings.*

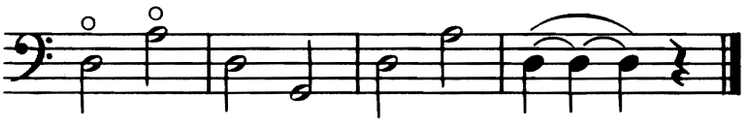
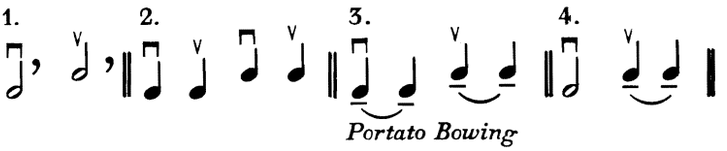
DYNAMIC SIGNS: ***p*** **= Soft;** ***mf*** **= Medium Loud;** ***f*** **= Loud**

An ECHO is a soft repetition of a few notes or a phrase (musical sentence).

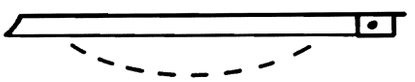
ACTION 13 (continued): ACCOMPANY MELODIES WITH LONG BOW STROKES

SWANEE RIVER

Melody in D Major

Accompany the melody with beautiful and even tones on the open strings.
Release tones a little when indicated (').
See comments on tone production on page 15.

Bowing Variations for the same melody:



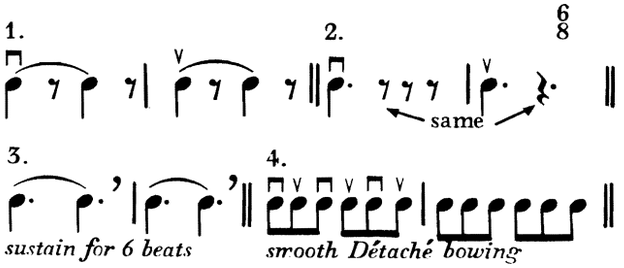
Portato Bowing



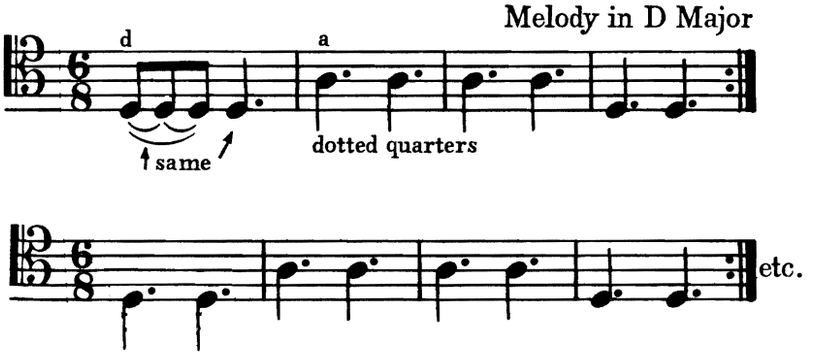
BARCAROLLE from the Tales of Hoffman (by Offenbach)

Use long LEGATO bow strokes. (Listen for velvety tones.) Change the bow stroke smoothly. Accompany an advanced player or the recorded melody with the open strings.
The first 16 measures are given here; **you** find the right open strings for the rest of the melody. Apply the bowing patterns to the accompaniment.

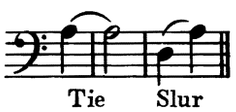
Longer Bowing Patterns in 6/8 meter



Melody in D Major



In $\frac{6}{8}$ meter there are six fast pulses or two slow pulses in a measure.

The TIE and the SLUR look alike.

The Tie binds two or more notes of the same pitch; it is mostly used to extend the value of a note into the next measure.

*The Slur binds two or more **different** notes with the same bow stroke.*

, = Phrase ending. The tone must be released either by gently lifting the bow from the string, or by releasing its weight for a moment.

. = + = DOTTED QUARTER; the Dot adds half of the note's value.

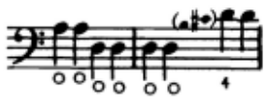
7 = Eighth Rest

THE MAJOR SCALE

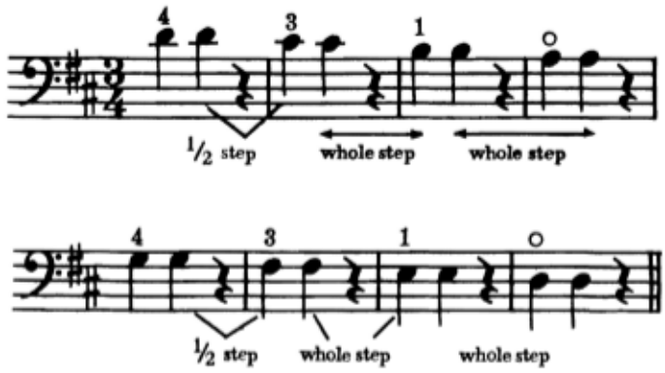
(Use Cover Sheet)

1. Play Pizzicato

2. Use the Bow and apply many bowings and rhythms in addition to those printed.

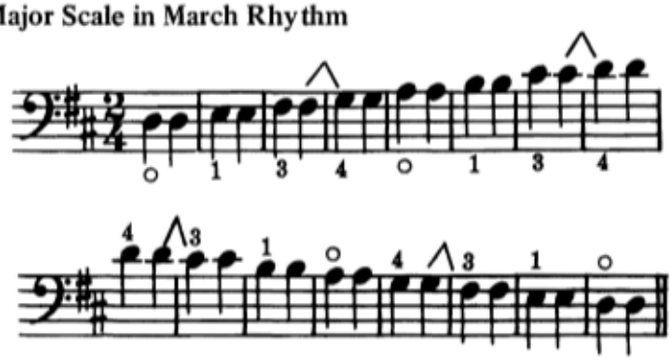
TUNE STRINGS; TUNE IN LEFT HAND

The Descending D Major Scale in Waltz Rhythm

A 4 4 | 3 3 | 1 1 | 0 0 |

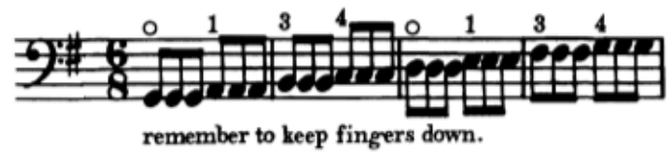
D 4 4 | 3 3 | 1 1 | 0 0 |

The Ascending and Descending D Major Scale in March Rhythm

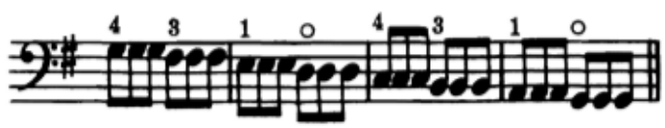
A D 0 0 | 1 1 | 3 3 | 4 4 | 0 0 | 1 1 | 3 3 | 4 4 |

A 4 4 | 3 3 | 1 1 | 0 0 | 4 4 | 3 3 | 1 1 | 0 0 |

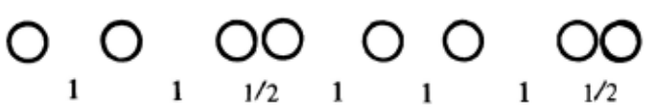


The Ascending and Descending G Major Scale in 6/8 Time

D G 0 0 0 1 1 1 | 3 3 3 4 4 4 | 0 0 0 1 1 1 | 3 3 3 4 4 4 |

remember to keep fingers down.

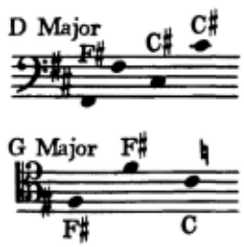
D G 4 4 4 3 3 3 | 1 1 1 0 0 0 | 4 4 4 3 3 3 | 1 1 1 0 0 0 |

Pattern of the Major Scale:

Two Whole-steps, Half-step, Three Whole-steps, Half-step



Be sure to play the 3rd and 7th steps in the Major scale high enough.

The key signature defines the key (tonal center) of a melody or scale.

KEY SIGNATURE:

2 sharps:

Raise F and C to F♯ and C♯

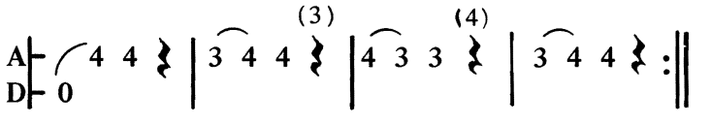
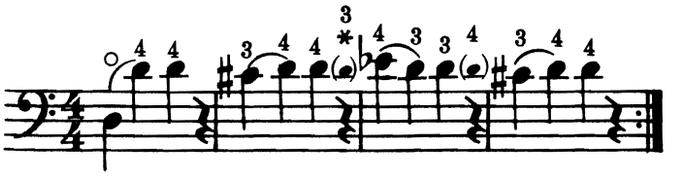
1 Sharp:

Raise F to F♯

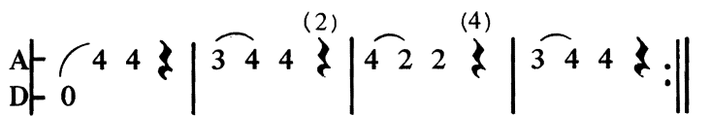
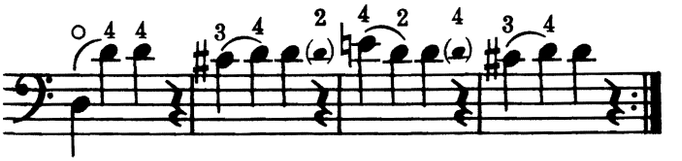
EXTENDING THE RANGE OF THE POSITION BY FINGER SUBSTITUTION*

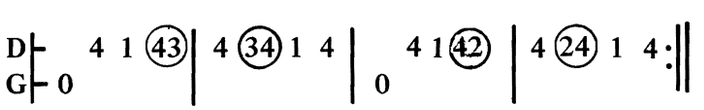
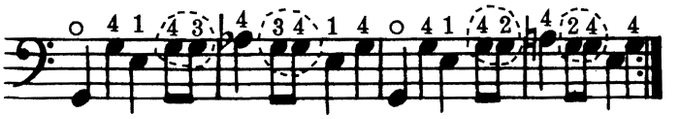
(Use Cover Sheet)

1. Using 4th finger to play ½ or 1 whole tone above the usual note.

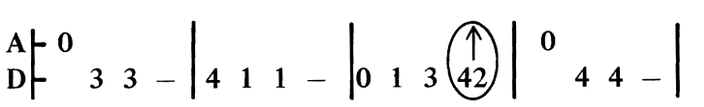
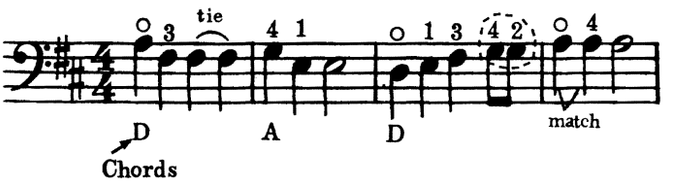


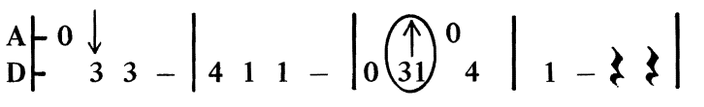
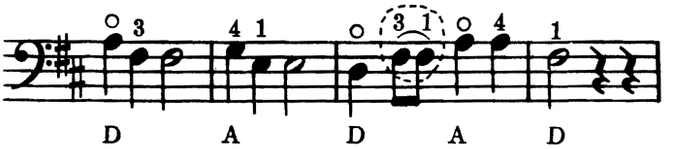
**In substitution technique put a new finger in place of the old one; this will extend the range of the hand.*

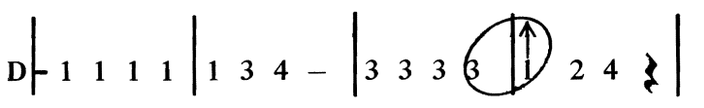
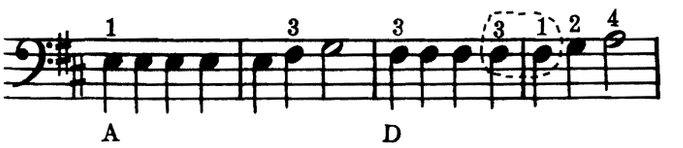


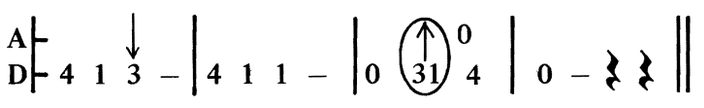
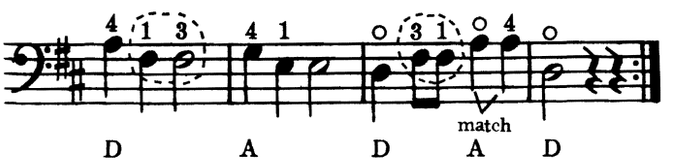


2. Matching with open string









Match 4th finger to the next higher open string (on the left). The pitch of the 4th finger and the open string must be the same. (Be sure to tune strings well.)

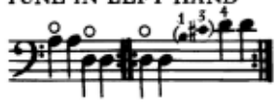
♭ = *This sign is a FLAT. It lowers a note a half step, just as a sharp (♯) raises a note a half step.*

♮ = *This sign is a NATURAL. It cancels a previous sharp or flat (♭).*

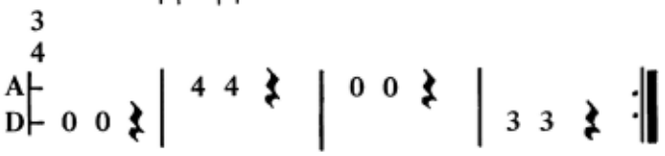
CHORD ACCOMPANIMENT: The capital letters in the text indicate the major chords that may serve as accompaniment. Team up with others to accompany melodies. Build chords as shown on P. 32 and in the Chord Supplement.

PLAYING THE MAJOR CHORD

TUNE STRINGS;
TUNE IN LEFT HAND



(Use Cover Sheet)



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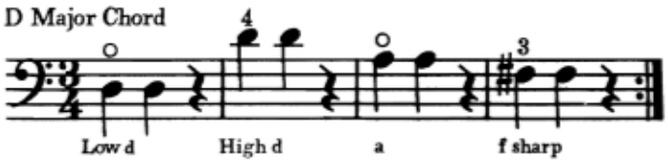
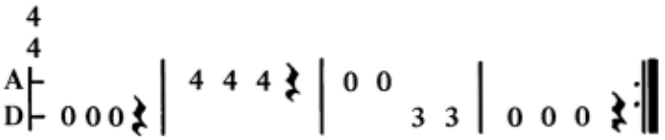

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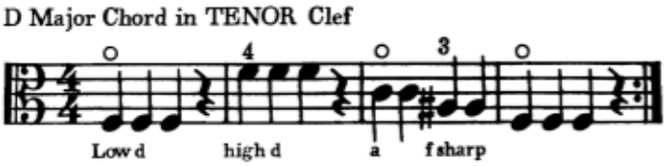
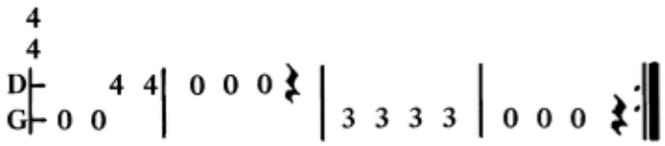

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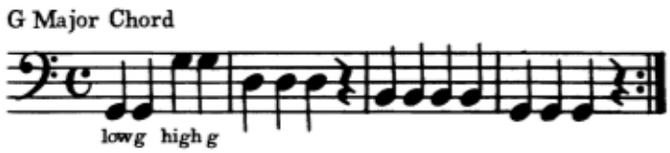
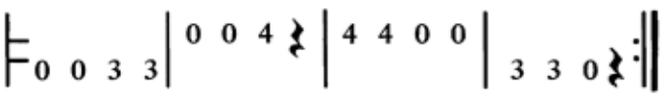
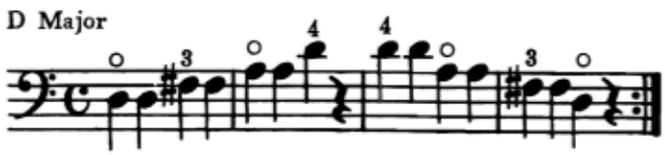
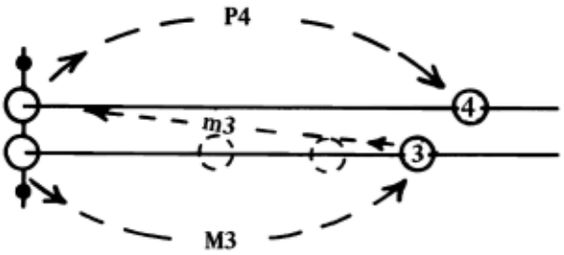
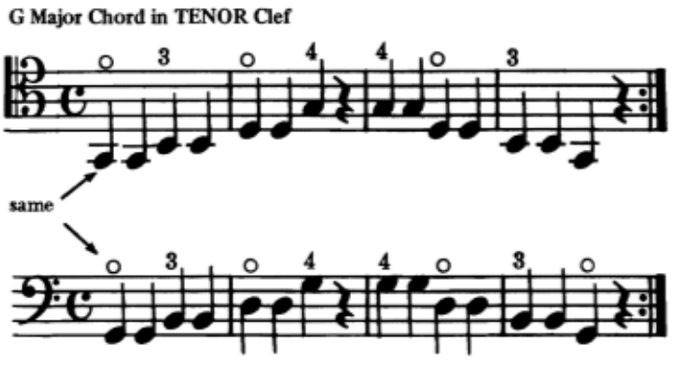

CLIMBING UP THE MOUNTAIN TOP

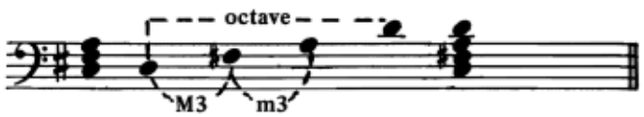
Play on any two neighbor strings



The MAJOR CHORD and its INTERVALS
(see below and also page 30)



This tune is one of our most important studies. Review it often and enrich it with many variations. Study with rhythms from pages 4, 13.

THE MAJOR CHORD = Major 3rd (M_3) + minor 3rd (m_3)

Add to a Major 3rd a minor 3rd to build a Major chord. The octave is optional.

Build Major chord on each open string!

$\frac{3}{4}$ *meter (or Waltz time): three pulses (beats) in the measure*

$\mathbf{C}$ = *4/4 meter (same as four pulses in one measure)*

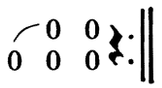
ACTION 16: PLAYING ON TWO STRINGS AT ONCE (Double Stops)

(Use Cover Sheet)

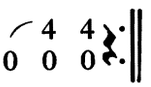
1. Place the bow on two strings and review the REBOUND stroke (Action 11, page 15).

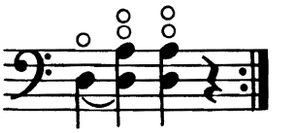
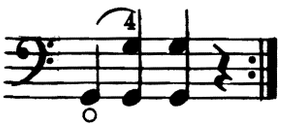
2. Play intervals in double stops as shown on each pair of strings:

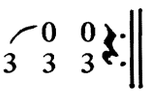
FIFTHS



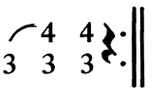
OCTAVES

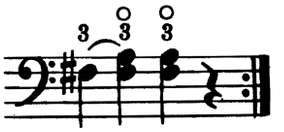
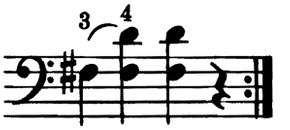


FIFTHS

OCTAVES

MINOR THIRDS



MINOR SIXTHS

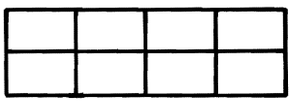


MINOR THIRDS

MINOR SIXTHS

LET THE TONE RING DURING RESTS!

REVIEW

3. REVIEW: Open String Rhythms (page 4) in Double Stops:

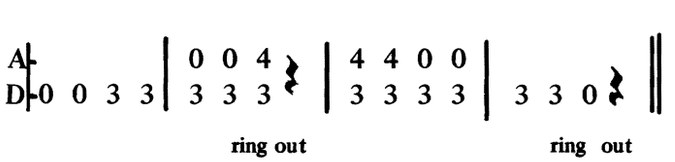
4. REVIEW: Action 10 (page 13) in Double Stops:

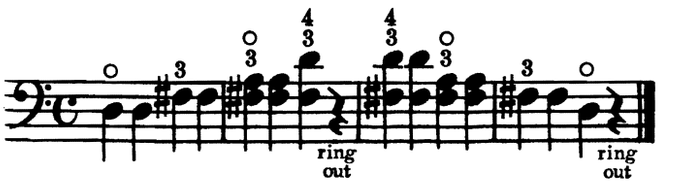


Review Check

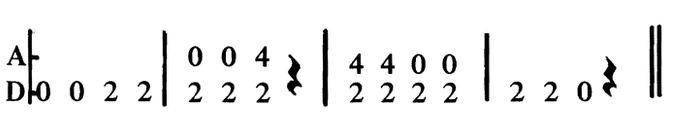
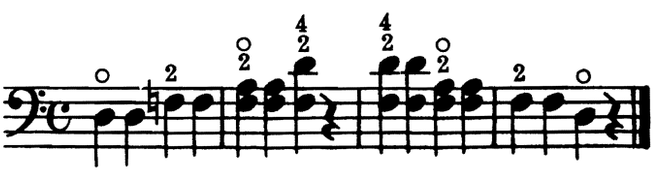
Bow action must be smooth, yet the tone full!
Make the strings ring!
Avoid "choke-stroke"!
Focus the hair more into the lower (heavier) string.

Now incorporate new double-stops in **CLIMBING UP THE MOUNTAIN TOP**

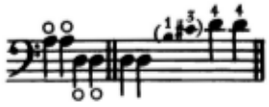




Here is the same tune in the MINOR KEY with 2nd finger.

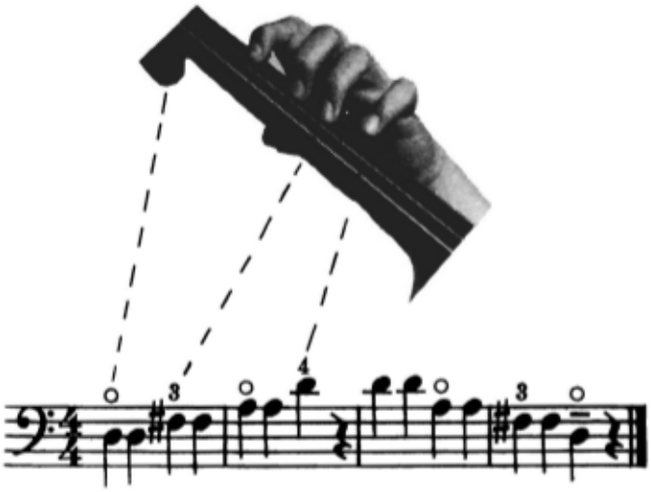


ALTERNATING MAJOR AND MINOR CHORDS

TUNE STRINGS; TUNE IN LEFT HAND

Play and Compare Major and Minor Chords and Melodies.

Start in the major key, then repeat in the minor key. Listen! Hear the difference.

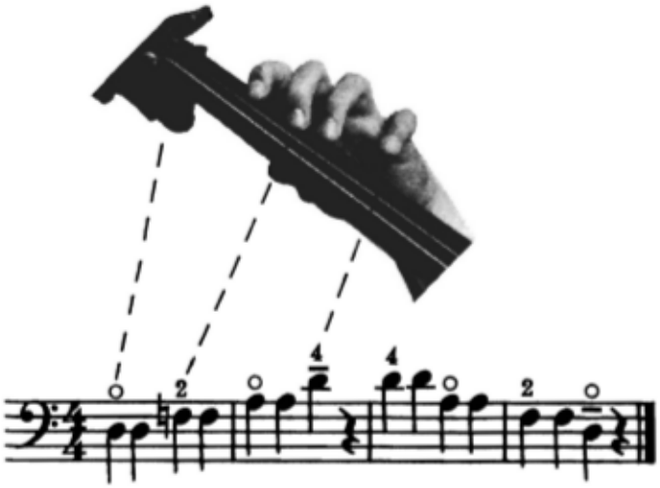
MAJOR CHORD FINGERING



F sharp

0 0 3 3 | 0 0 4 | 4 4 0 0 | 3 3 0 ||

MINOR CHORD FINGERING



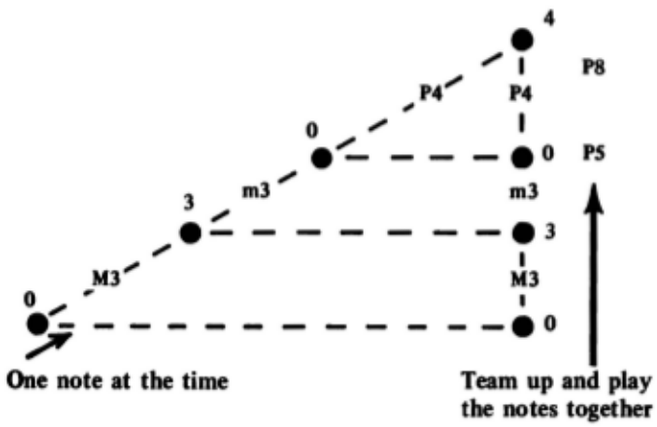
F natural

| 0 0 2 2 | 0 0 4 | 4 4 0 0 | 2 2 0 ||

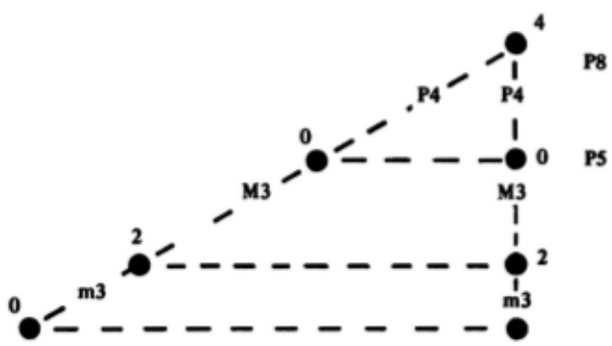
Play on each pair of strings. Invent and play melodies in the Major and minor keys.

♮ = This sign is a NATURAL. It cancels a previous sharp or flat.

INTERVALS of the MAJOR CHORD



INTERVALS of the MINOR CHORD



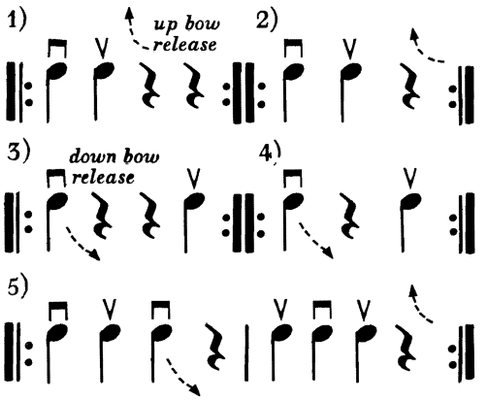
M3 = Major third
m3 = minor third
P4 = Perfect fourth
P5 = Perfect fifth
P8 = Perfect octave

These are the intervals that can be found in Major and minor chords.

ACTION 17: LONG BOW STROKES FOLLOWED BY RELEASE

Double and Triple Strokes

Play these important bowings, using long, even bow strokes. Produce beautiful smooth tones. Do not choke the tone when the bow is stopped; let it ring!



1,2. UP-BOW RELEASE: Continue the stroke in the air with the hand slightly rising. Feel the weight of the bow carried by the thumb, 3rd and 4th fingers. Use free flowing arm movements.

3,4. DOWN-BOW RELEASE: Proceed as before but stop the bow on the string. In order to avoid chocking the tone release pressure by upward arching of the lightly supported bow. Don't jam the brakes! Bring the bow to a gradual stop. Practice also with lifting the bow off the string.

5. DOWN AND UP-BOW RELEASES COMBINED:Apply the same techniques as in 1–4. Let the arm lead, hand and bow follow. Think of pulling the bow across the string.

SMOOTH BOW CHANGE: Start the motion in the arm; let the hand, fingers and bow follow: this is a **"Sequential Action."** A slight looping can make the motion and sound continuous. Practice Double and Triple strokes along the open string cycle.

REVIEW

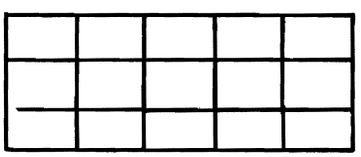
Accompany melodies (for instance Swanee River, Barcarolle, etc.) with open string harmonics, using long bow strokes followed by release.

Practice with "Three Note Melody" page 24

Practice with Major Scale, page 26

Practice with Major and Minor Chords, pages 28, 30

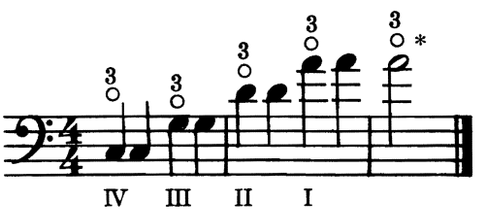
STUDY AND REVIEW CHART



PLAYING HARMONICS

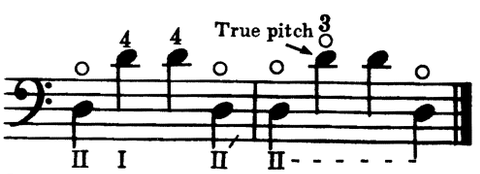
The slightest touch of the finger at the half string length (measure first by tape, then with the eye) will produce the OCTAVE HARMONIC. No other finger should touch the string. For the OCTAVE HARMONIC the thumb adheres lightly to the left side of the neck and the unused fingers hover above the string. The bow stroke must be light, swift, and **straight.**

Octave Harmonics



*This harmonic is the octave of the open A string and is the note used to tune to violins or oboe in the string class or orchestra. Get used to its sound.

Alternate and compare the stopped Octave of the next higher string with the harmonic Octave on the same string. The harmonic is the true pitch! Both Octaves should have the same PITCH, but they are different in COLOR (Timbre).

Natural and Harmonic Octaves

Practice on each neighboring string pair.

QUIZ: Recognize harmonics and stopped tones you hear without looking.
Listen for different TIMBRE.

I = highest string

IV = lowest string

BUILDING CHORDS

(Use Cover Sheet)

The MAJOR CHORD and the MINOR CHORD

1. Played by two players:

Play D Major chord on the A and D strings. (see below)

Play A Major chord on the A and E strings. (Violin only)

1st player	2nd player
A 0	A 4
D 0	D 3

or

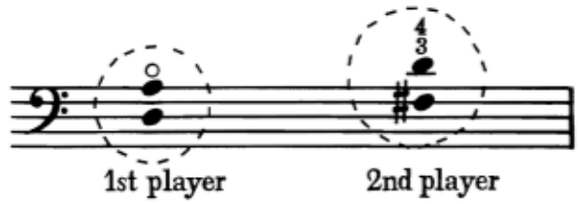
A 4	A 0
D 0	D 3

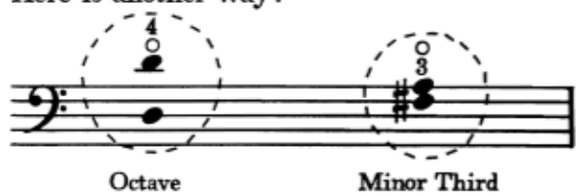
Apply bowings from Pages 4, 19, 31, 33

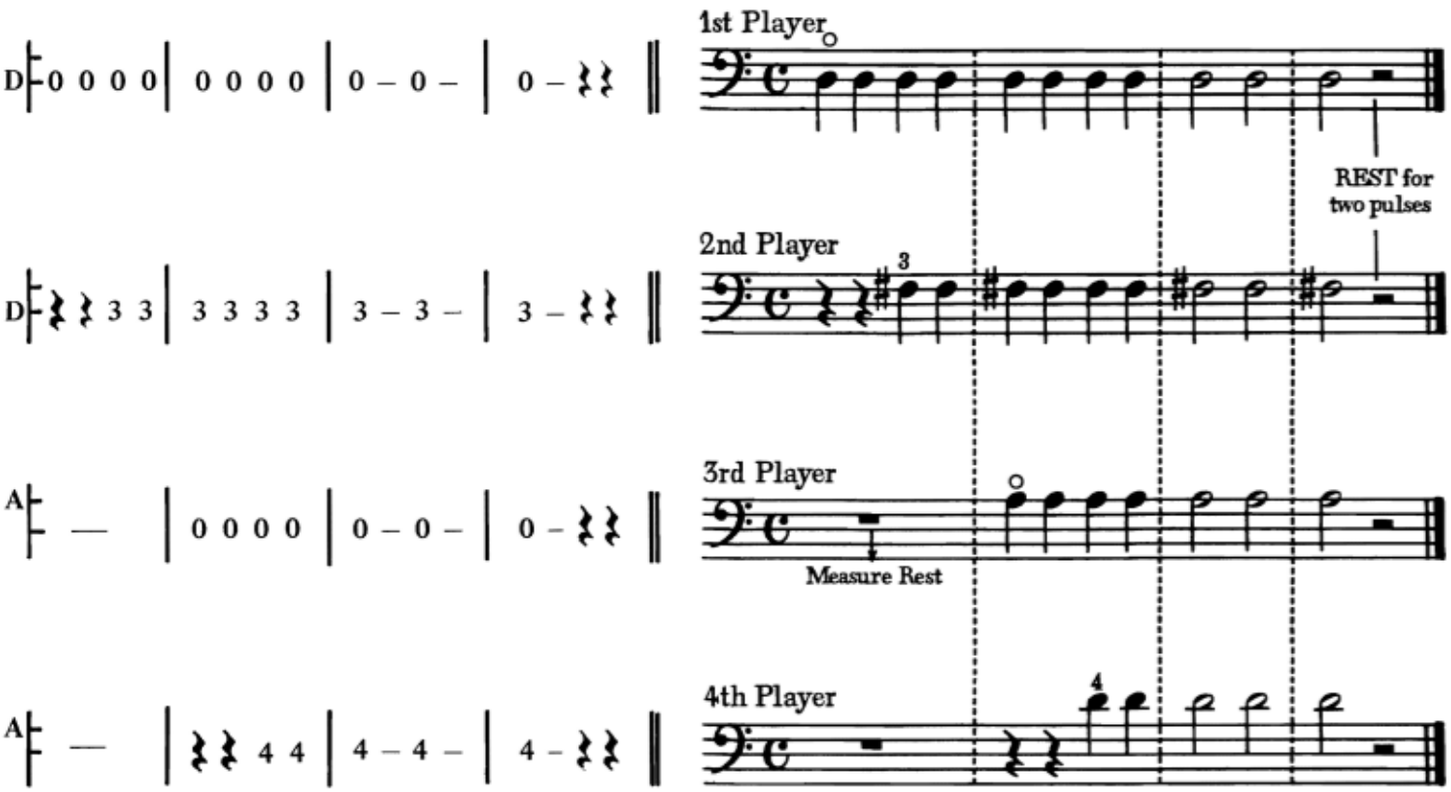
Play G Major chord on the G and D strings.

Play C Major chord on the C and G strings. (Viola and Cello)

The D Major Chord



Here is another way:

2. Played by four players:



To play MINOR CHORDS, use the 2nd finger instead of the 3rd finger.

ACTION 18: SPICCATO BOWING

A New Bowing!

We know the sound produced by detaché, legato and martelé type bowings (see pages 13, 25). Now let us try a new kind of bow sound.

1. Bouncing the Bow without Sound (Drumming)

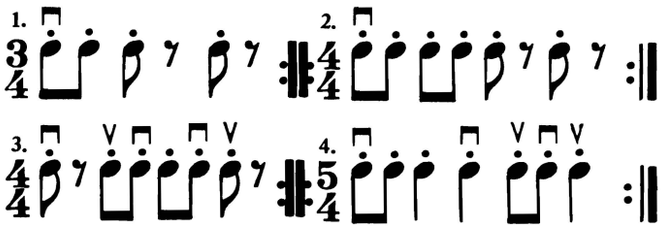
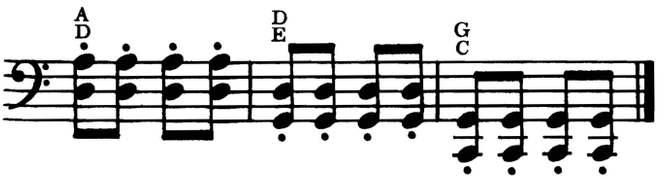
Feel the elasticity of the bow as it bounces on the string! Let it rebound like a ball. Use the "Early **Bow** Hold" at first.

Drum rhythms 1–4 (make up others) by dropping the bow on the string perpendicularly to the stick, and near the contact point of the first finger on the bow (without losing the bow hold). Eventually move the bow-hold to its normal position but keep a feeling of lightness in the hand.

Bounce the bow at the Balance Point, at the Frog; later, bounce it at the Middle, even higher.

Figure 1: Silent Bouncing (Drumming)

RHYTHMS FOR BOUNCING



The dots over the notes indicate that the sound of the notes must be shortened.

Play spiccato sounds with rhythms 1–4; make up others.

2. Playing Spiccato Bowing

After the preparatory "Drumming" feels easy and secure, play regular **spiccato** bowing by dropping the bow on the string at a slant instead of straight down. The more shallow (oblique) the angle, the gentler the bounce and the sound. Practice various types of spiccato with more or less bounce, using little for the higher bounces, and a little more for the "flaky" type.

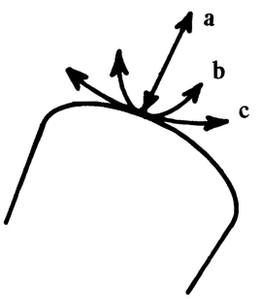


Figure 2: Spiccato Types

a. Drumming (silent)

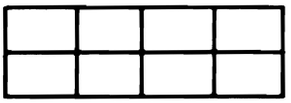
b. High bounces, short strokes, crisp sound

c. "Brushed" longer strokes with slanted hair, smooth, flaky sound

REVIEW

Play Word Rhythms with Spiccato (Pages 4, 13)

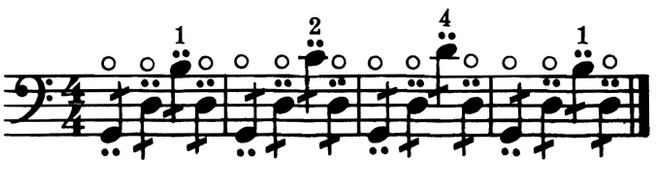
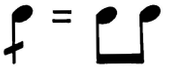
Play Scale and Chords with Spiccato (Pages 26, 28)



STUDY AND REVIEW CHECK

SPICCATO STRING CROSSINGS

Play string crossing patterns with spiccato rhythms 1–4; make up others.

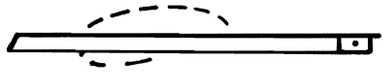
Raise and lower the elbow easily when crossing strings. Do not grip the bow; let the forearm, wrist and fingers remain flexible.



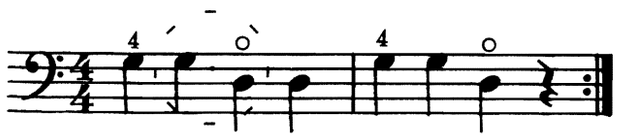
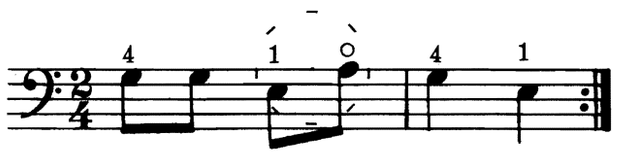
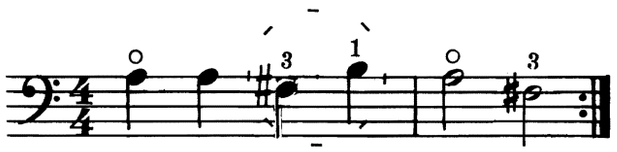
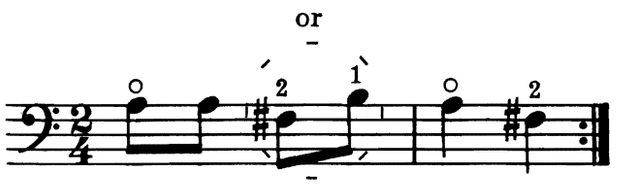
This is a simpler way of notating repeated eighth notes.

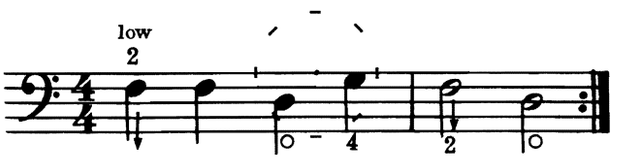
PLAYING PERFECT FOURTHS

(Use Cover Sheet)

Play all examples on each string or each pair of strings



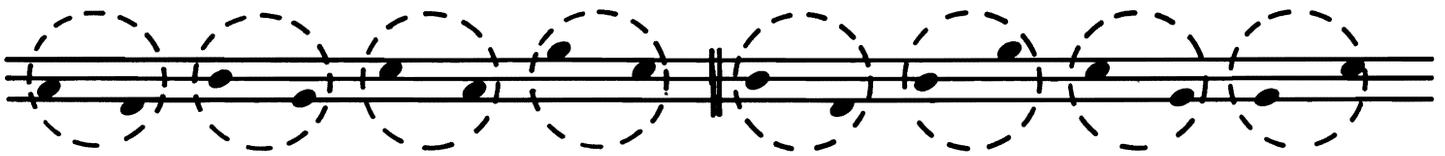
① 4 (4 0) 0 | 4 4 0 𝄽 :‖

② 4 4 (1 0) | 4 – 1 – :‖

③ 0 0 (3 1) | 0 – 3 – :‖

④ 0 0 (↑ 1 2) | 0 – 2 – :‖

Note: Extended position–see Pages 18 and 46

⑤ 2 2 (0 4) | 2 – 0 – :‖

Find melodies in the Supplement using Perfect Fourth.

Play also Sweet Eyed Sue, Cradle Song, from New Tunes for Strings, by Fletcher-Rolland, Boosey & Hawkes, Inc., New York, N. Y.

THIRDS

FOURTHS



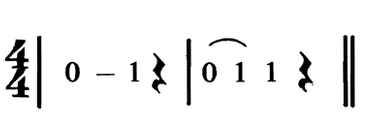
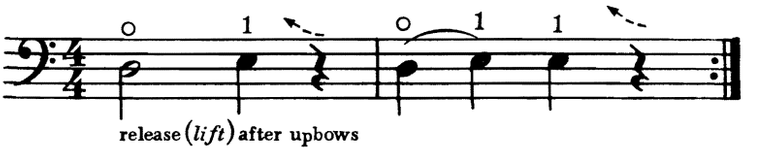
Both notes are located on either lines or spaces.

One note is located on a line, the other in a space.

ACTION 19: THE SLUR ON THE SAME STRING

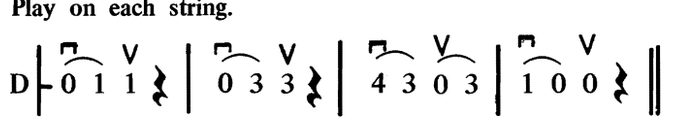
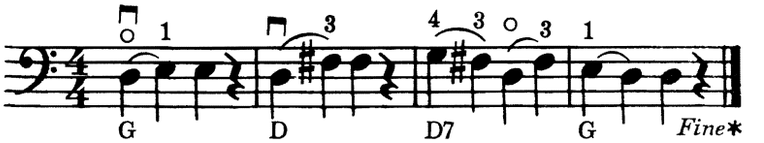
(Use Cover Sheet)

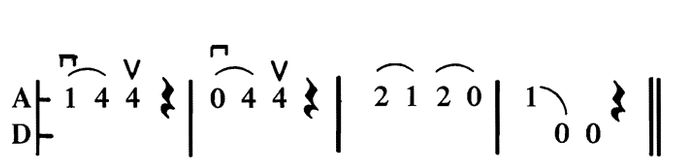
Preparation: The bow stroke is the same for both measures. Do not pulsate the bow on the second note of the slur. Keep the slur smooth.

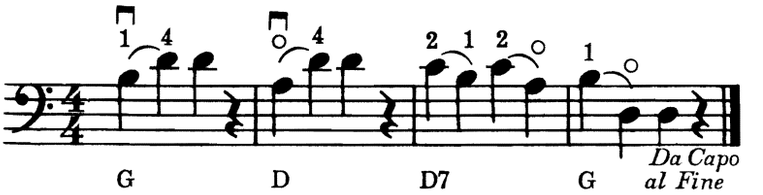


SLUMBER SONG

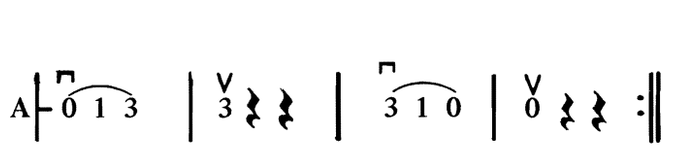
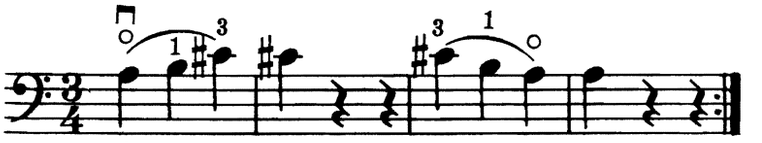
Play on each string.

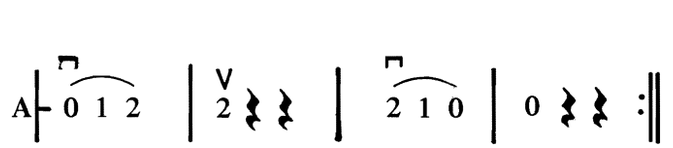


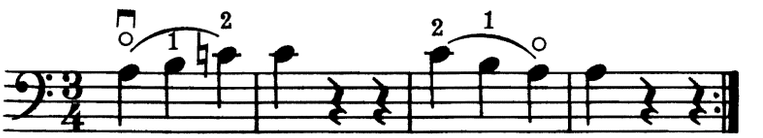




THREE NOTE SLUR







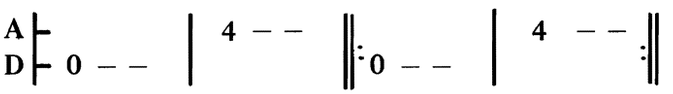
a the same in the minor key

O HOW LOVELY

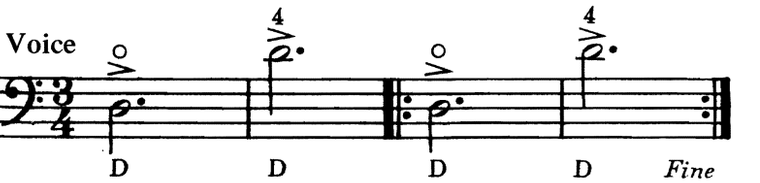
Play this beautiful ROUND in solo or ensemble. Your teacher will explain how to play it as a Round.

Learn first slowly, later play faster with one pulse per bar.

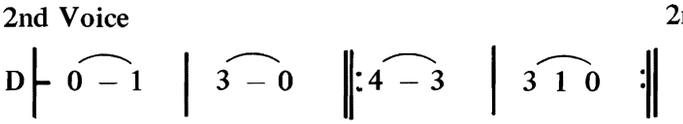
1st Voice

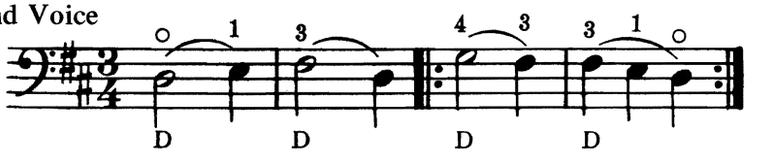


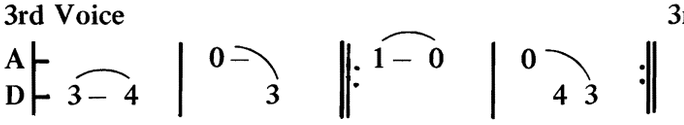
1st Voice



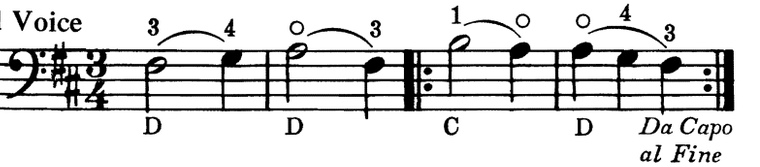
2nd Voice



2nd Voice

3rd Voice



3rd Voice



Capital letters indicate Major chords (for instance G = G Major).
Underlined small letters indicate minor chords (for instance: a = a minor).
Team up to play chord accompaniment. See Page 32 and chord supplement.

ACTION 7 (Continued): SHUTTLE WITH HARMONICS

"THE FLUTE"

Place the third finger lightly on the G string and slide without hurry to the end of the fingerboard and back, while drawing long bow strokes, producing a series of harmonics. Do it also on the D string and A string. Later, use other fingers as well. Lift all other fingers so that they do not touch the string.

"THE GHOSTS"

Place the third finger lightly on the A string and slide to the end of the fingerboard and back in a leisurely fashion. Use light and long bow strokes. Later, use the other fingers as well, one at a time.

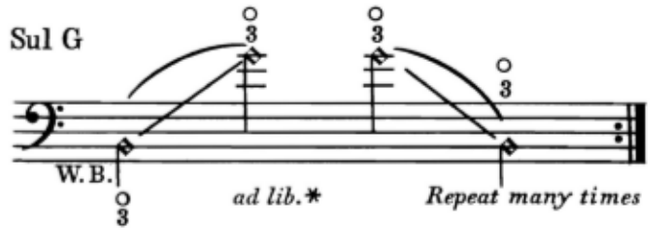
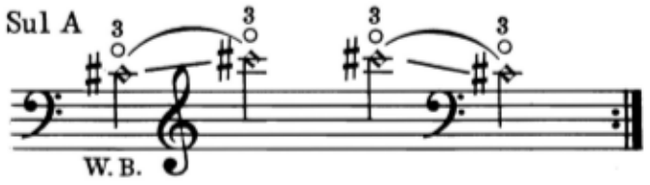
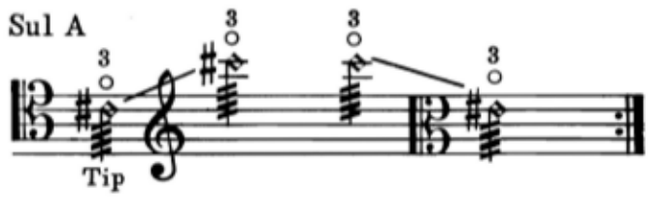
"THE TREMOLO–SHUTTLE"

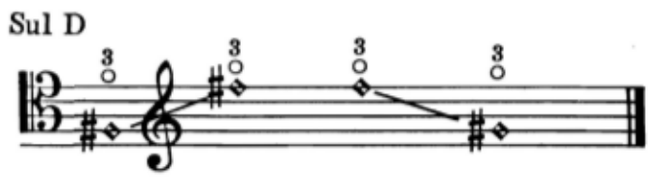
Use the same left hand action as in the "GHOSTS," but instead of long bow strokes use very short repeated strokes near the tip. This stroke is called TREMOLO or "trembling." Do this stroke with easy shaking movements of the hand and fingers playing near the middle of the bow. Later, near the tip.

Use the techniques on this page in "The Birds at Sunrise" from Fletcher-Rolland: New Tunes for Strings; Boosey & Hawkes, Inc.

Shuttle Back and Forth

Shift as high as you can! **The high notes shown are approximate.**



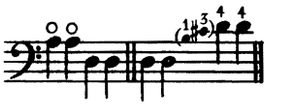


The left hand in the high position

In these exercises, the thumb is held off the string so as to permit the harmonics to sound.

* *Ad libitum = play freely, improvise!*

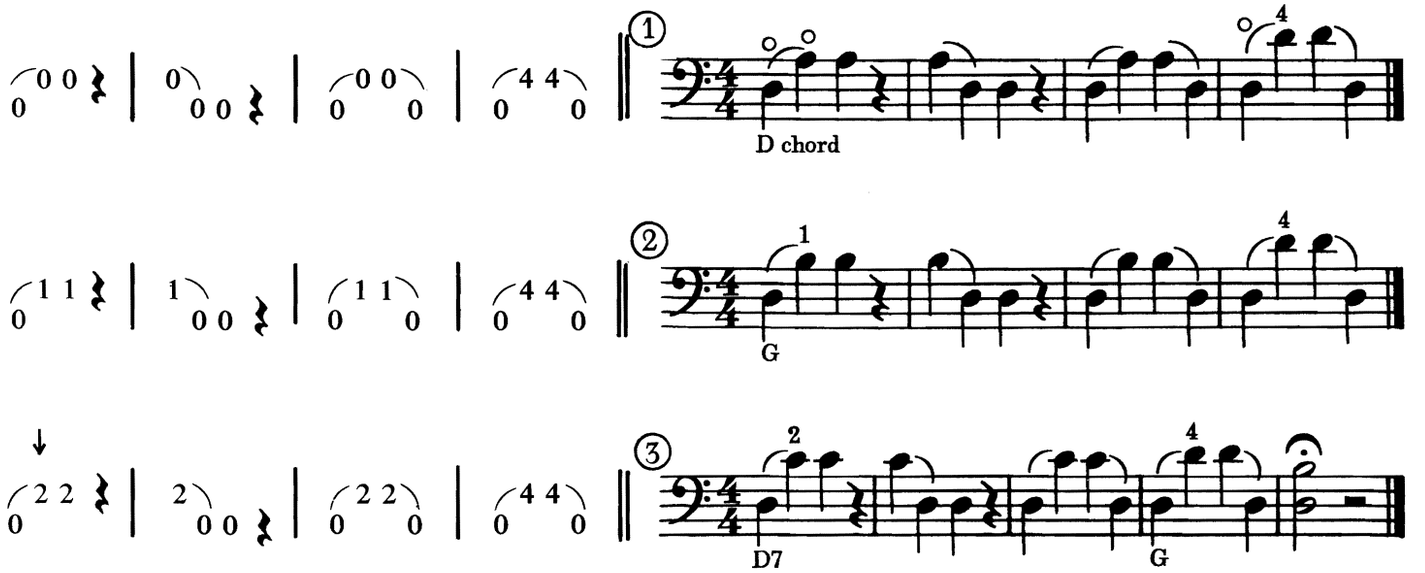
ACTION 8 (Continued): SLURRED STRING CROSSINGS

TUNE STRINGS; TUNE IN LEFT HAND

(Use Cover Sheet)

Arm Level

When crossing from a lower to a higher string: RAISE THE ARM.
When crossing from a higher string to a lower string: LOWER THE ARM (See Page 11).

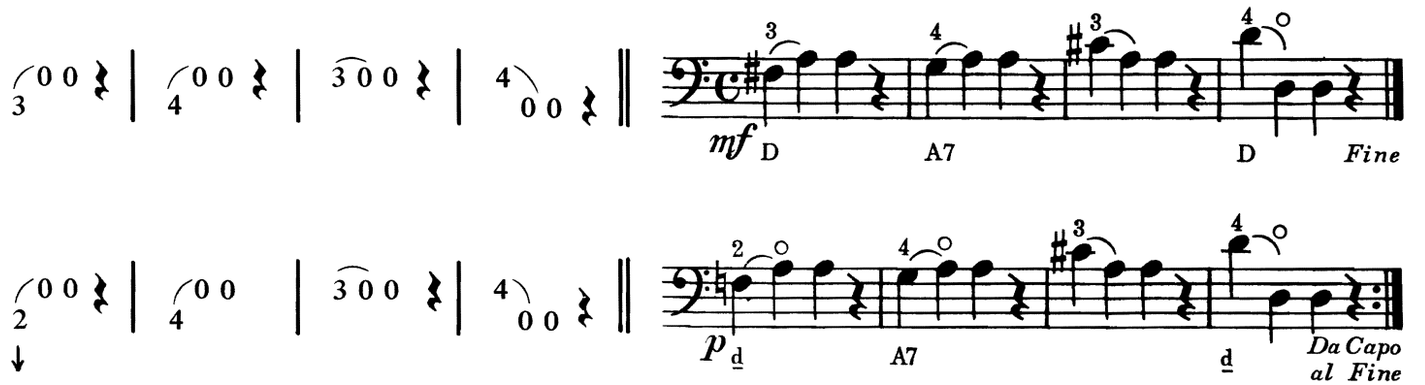
Review Page 11

Cross over to the next string with round and even motion.
Do not stop the bow while slurring ; have no gaps in the sound. Feel the hairs cling to the string.

Play the slurred melodies also on the lower strings.

Play melodies with slurred string crossings from the Supplement.

Play also: Slumber Song, from the Fletcher-Rolland: New Tunes for Strings, Boosey & Hawkes, Inc., N.Y.C.

LULLABY – in the Major and minor Key



** FINE = The End; Da Capo al Fine = Go to the beginning and play until the end.*

Capital letters indicate Major chords. Underlined small letters indicate minor chords. Team up to play chord accompaniment. See "Chord Supplement."

ACTION 11 (continued): PLAYING IN THE FIFTH POSITION

(If preferred, the fourth position on page 42 may be studied first.)

The Octave Game in the Fifth Position

Play the Octave Game alternately in the first and fifth positions. Shuttle back and forth.

Figure 1

To find the Fifth Position:

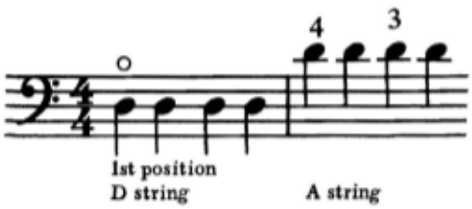
a) Play in the Extended First Position (Fig. 1).
b) Cross over to the next lower string.
c) Gently move the hand and fingers up a perfect fifth to play the very same notes in the fifth position.

In the 5th position, the fingers play the same notes as in the first position of the next higher string.

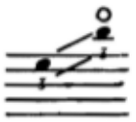
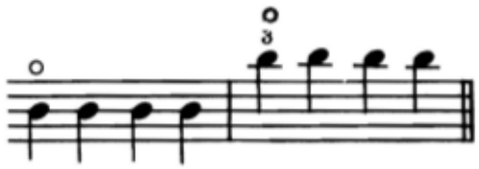
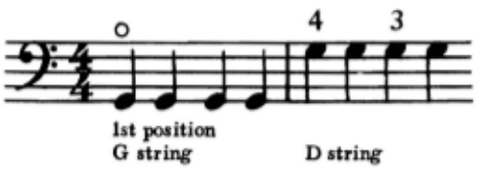
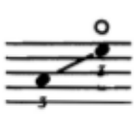
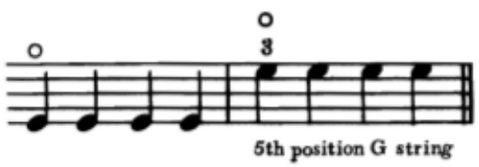
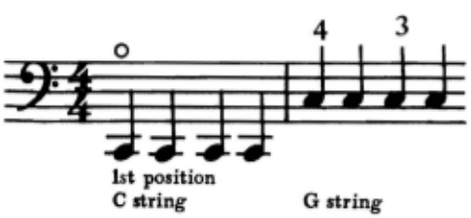
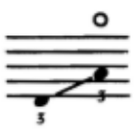
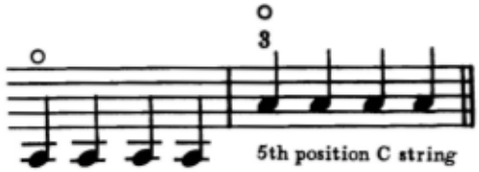
Figure 2

The open string and its upper octave played on the same string.

The fingers will be closer together, and the thumb will gently adhere to the left side of the neck (Fig. 2) where it is under the neck opposite to the second finger.

In playing the upper octave, the fingers are closer to one another. The finger and hand position is similar to their first position placement except that the forearm must rotate so that the outside wrist faces the player. The fingers and wrist remain supple.

Now, place three fingers lightly on the D string and shift up to match the upper "D".

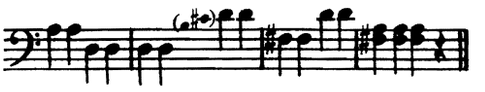
Rotate the forearm so that the back of the supple wrist faces the player.

Finger substitution as in Fig. 1, p. 27

Play "Ghost tones" faintly

Play the open string and its octave on the same string. The hand is on the D string 5th position.

Shift up on G string

5th position G string

Shift up on C string

5th position C string

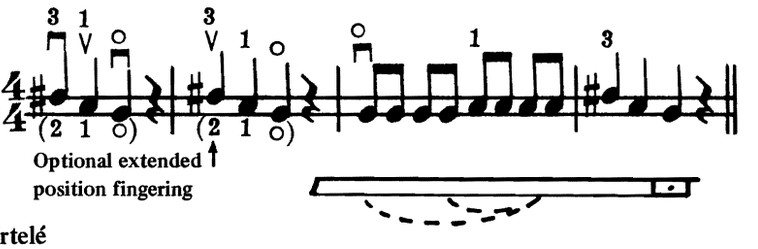
Now try the 5th Position on the A string, but this time shift on the same string. Listen to the resulting octave harmonic of the open string. Later, you can tune the cello with the use of this tone.

ACTION 20: VARIOUS TYPES OF BOWING

HOT CROSS BUNS – VARIATIONS

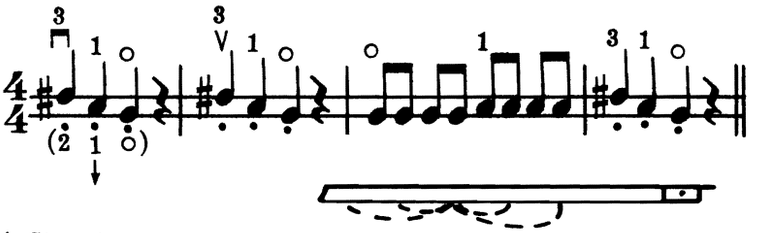
TUNE STRINGS; TUNE IN LEFT HAND

Détaché

Single strokes at medium or fast speeds – without separation
Played smoothly in **legato** style or with accents in marcato style
The most common stroke
Has no special sign



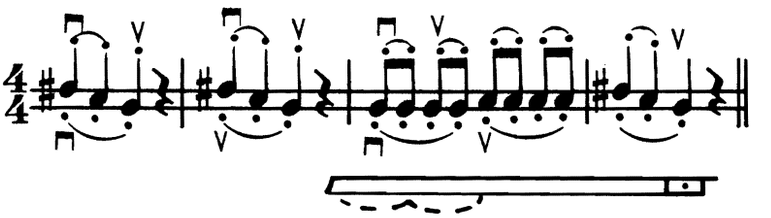
Martelé

Single strokes at medium or slow tempo only – with separation
Crisp biting attacks – bow always moves quickly "as an arrow"



Martelé–Staccato

Similar to Martelé
Two or more notes on one bow stroke at medium speed–short and crisp
Marked with dots and slurs



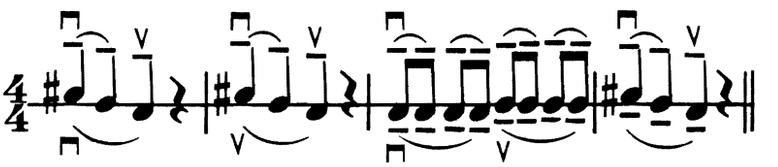
Play on any string:

3 1 0 | 3 1 0 | 0 0 0 0 1 1 1 1 | 3 1 0 ‖

Play each variation on each string in descending or ascending sequence.

Portato Bowing

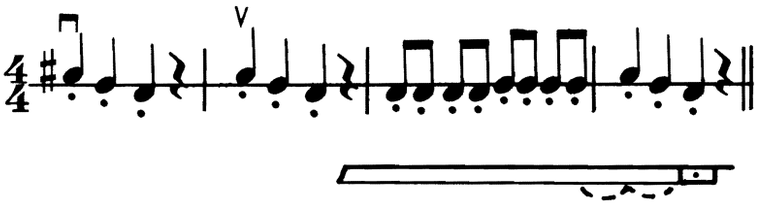
Also called Louré (pronounced lou-ray)
Single strokes or two or more notes on the same stroke at slow or medium speeds
Slight separation and smooth tone beginnings
Marked with dashes and slurs if not played with single strokes.



Play at any part of the bow.

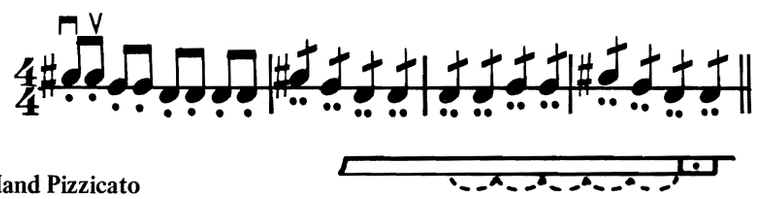
Lifted Staccato Bowing

Also called Piqué or Collé
Short single strokes at medium or slow speeds
Bow glued to string, then suddenly lifted using about an inch of bow or even less
Marked with dots, sometimes wedges (▾)



Spiccato Bowing

Also called Thrown Bow.
Described on page 31
Single bouncing strokes at medium speed–short
Marked with dots, sometimes wedges (▾)

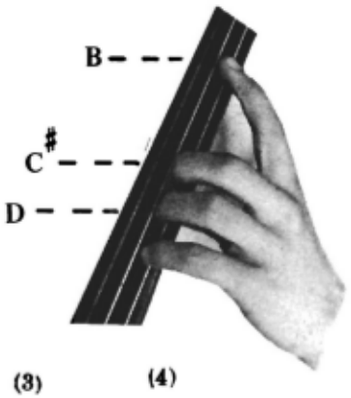


Left Hand Pizzicato

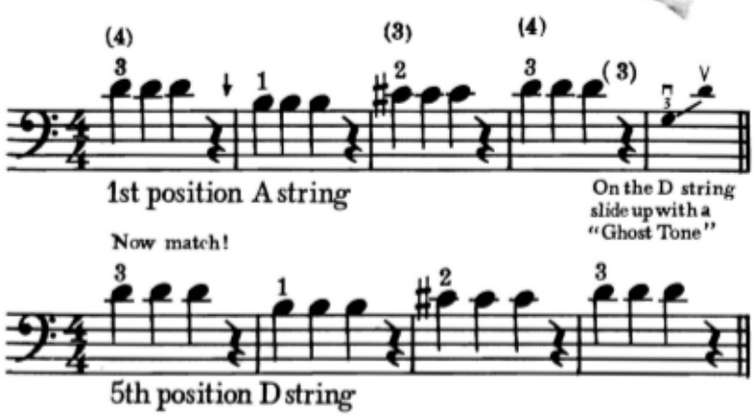
Play the tune on the A string, using left hand pizzicato. Pluck the string with the tip of a higher finger, using a fast backward snap. A good finger strengthening exercise!

EXTENDED POSITION

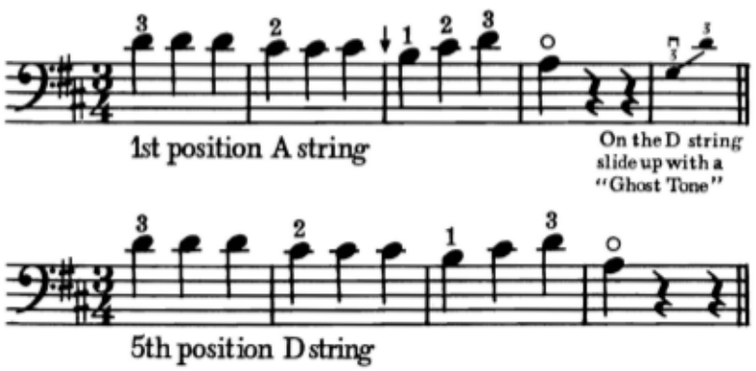
Three-Note-Melody

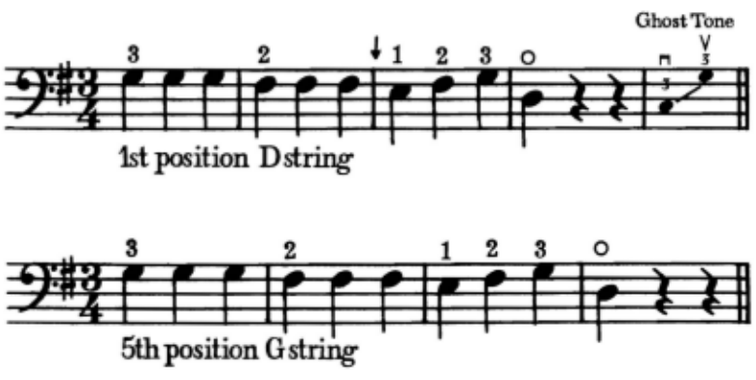


Refer to page 18: "Extended Position"

1. Play the tune first in ordinary first position on the A string.
2. Substitute the third finger for the fourth finger on the note "D."
3. Lift the first finger and let it rotate back one whole step (p. 18, Fig. 5).
4. Repeat the tune—the same notes on the same string. This is extended position.
5. Later, this extended position, with a whole tone between the pivoting first and second fingers, can be used in all positions on the 'cello.

Be sure that fingers 2 and 3 remain as a unit and that only the first finger is lifted and swings back a whole step and clings as illustrated. The thumb remains opposite the second finger.

MATCHING TUNES IN FIFTH POSITION

French Folk Tune Phrase

Study page 38 again. This time play three notes in the fifth position (Fig. 2, p. 38).

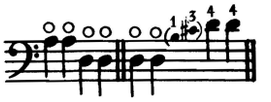
Be sure to shift lightly, hand and arm moving as a unit.

In this tune test the first note to the octave harmonic of the open string.

Be sure to rotate forearm.

MATCH THESE TUNES ON THE OTHER STRINGS AS WELL!

ACTION 20: BARIOLAGE* I.

(Use Cover Sheet)

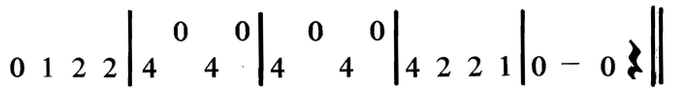
TUNE STRINGS; TUNE IN LEFT HAND

Tone colors in string crossing

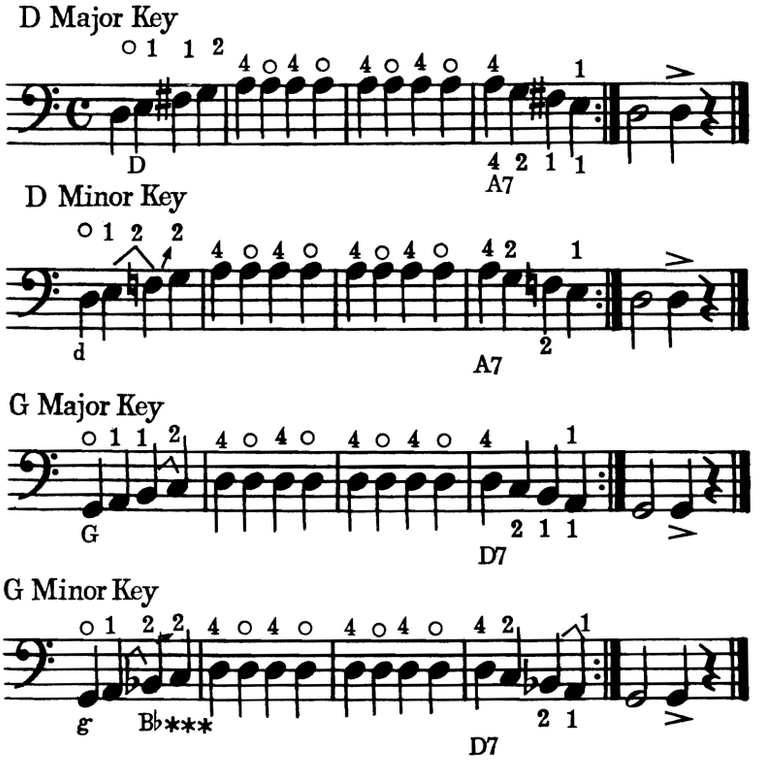
Alternating the 4th finger and open string

1. Play pizzicato
2. Play ARCO**
3. Slur two notes
4. Slur four notes

Major Key

Minor Key





String Crossing with the Bow

Good string crossing movements are looped actions: the arm and bow smoothly turns from one stroke into the next. There should be no stops or sudden movements.

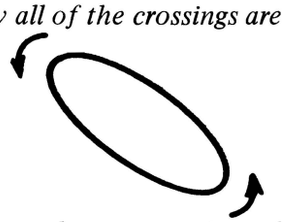
Two successive strokes form a **bow-cycle,** *played with a single motion impulse.*

In crossing to the adjacent string (as in this study), or in fast playing make small loops.

Make larger loops in slow playing, or when crossing to the second or third string.

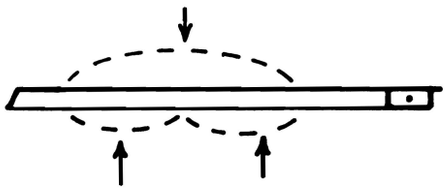
Lead with the arm and follow with the hand and bow (Sequential Action). Think of making loops with a lassoo!
In fast playing think of leading with the hand and balancing the movement with a **buoyant elbow.**

In this study all of the crossings are **counterclockwise.**



Also begin up-bow, reversing the string crossing patterns into ***clockwise*** *loops.*

In slow playing, use long strokes



In fast playing, use shorter strokes

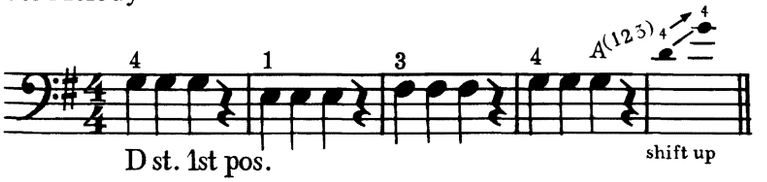
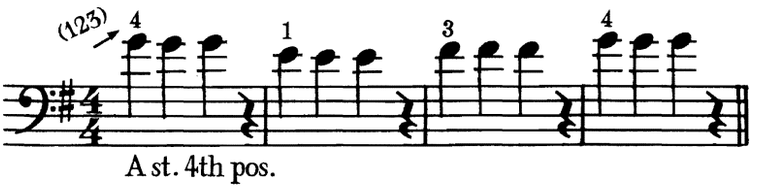
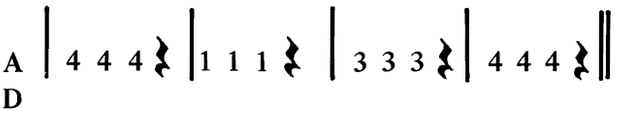
Holding the bow in pizzicato playing

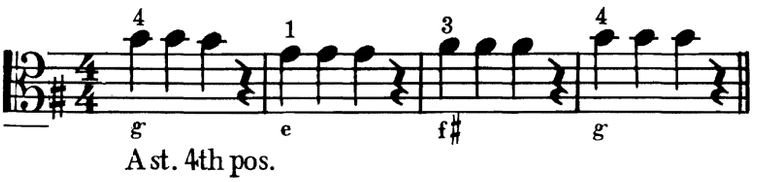
**BARIOLAGE:* *Changing tone color by string crossing*

***ARCO:* *Play with the bow (Italian term)*

****The flat (♭) lowers a note a half step, just as a sharp (♯) raises a note a half step.*

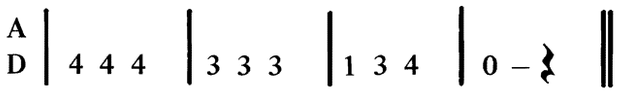
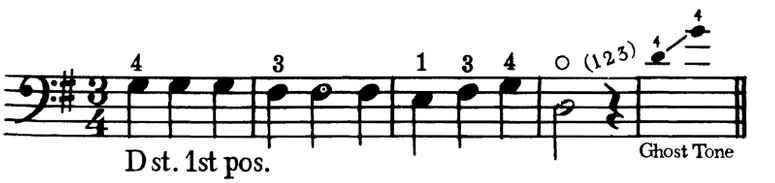
MATCHING TUNES IN THE FOURTH POSITION

Three Note Melody

1. Play on the D string, first position several times.
2. Place all four fingers directly across on the A string.
3. Shift up with "Ghost Tone" to match last note "G" an octave higher. (The fingers will be closer together.)
4. Now match the tune in the 4th position an octave higher!



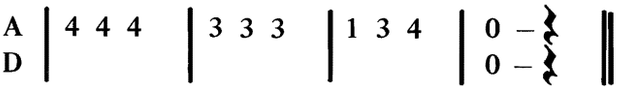
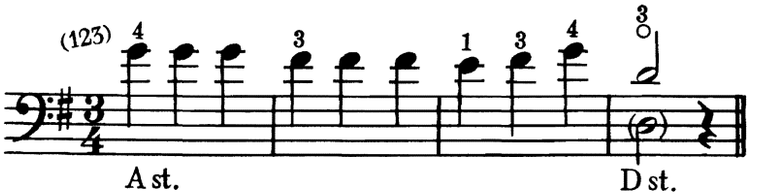
Same in Tenor Clef:

*This is **Fourth Position** on the A string. The thumb adheres to the crook of the neck without grabbing (Page 5, Fig. 3). This is an easy position.*

Now match the tune between G and D strings, C and G strings; always shifting from the first to the fourth position, and playing the tune an octave higher.

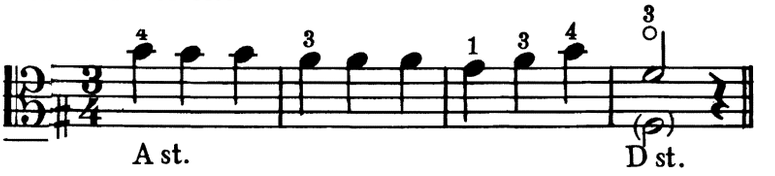
FRENCH FOLK TUNE PHRASE



Now match in the 4th position(an octave higher)



Same in Tenor Clef:



ACTION 22: VIBRATO & FINGER DEXTERITY

A. Quick Tapping Movements pave the way to vibrato and help to develop finger speed.

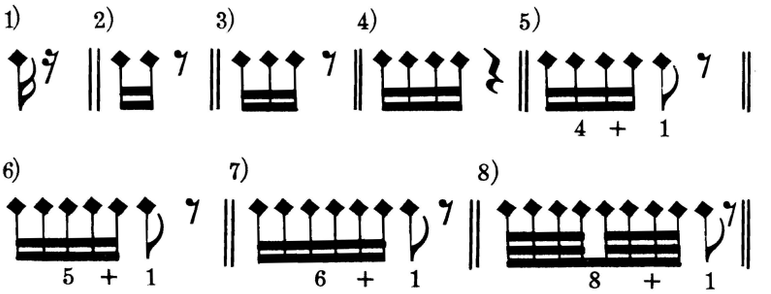
The artist strikes the string with a nimble tap. On sustained notes the tap is immediately followed by vibrato.

Figure 1

Tap quickly and lightly. Let the fingers bounce up from the string with the speed of sparks.

1. Tap rhythms of pages 4, 13, and make up others.

2. Practice each of the following groups for a week or two. Tap on scales, tunes; tap a group for each tone.



Use the same patterns for trill exercises and for fingered tremolo (1–3, 2–4, 1–4) using the bow.

Practice TAPPING two ways:

a. Throw fingers and hand as a unit against the C string edge of the finger board. Do this in the Middle register, High register and first position.

b. Throw finger (only) from the base knuckle against any string. Let the finger tip bounce up lightly after each stroke of the finger.

B. Establishing the Vibrato Movement

Vibrato comes from a buoyant arm, balanced on a sensitive and flexible finger tip, all of these being supported by the balanced body.

1. Place the 2nd finger on the A string, Note "D."

2. Move the hand and forearm lightly as a unit parallel to the finger board (as if rubbing with a tissue paper.) Let the thumb lightly brush the neck.

3. Start with a movement extending about a third in each direction from the note "D." Attain a rather fast, even, yet light movement (elbow buoyant). Gradually reduce the width of the movement, and finally, cling to the string with the flexible finger until a true "D" note rings.

4. Repeat with other fingers. The **vibrato movement should be parallel to the finger board.** (Fig. 2).

Arm Balance

As the forearm swings parallel to the finger board, balance with slight rolling movements of the upper arm for maximum ease.

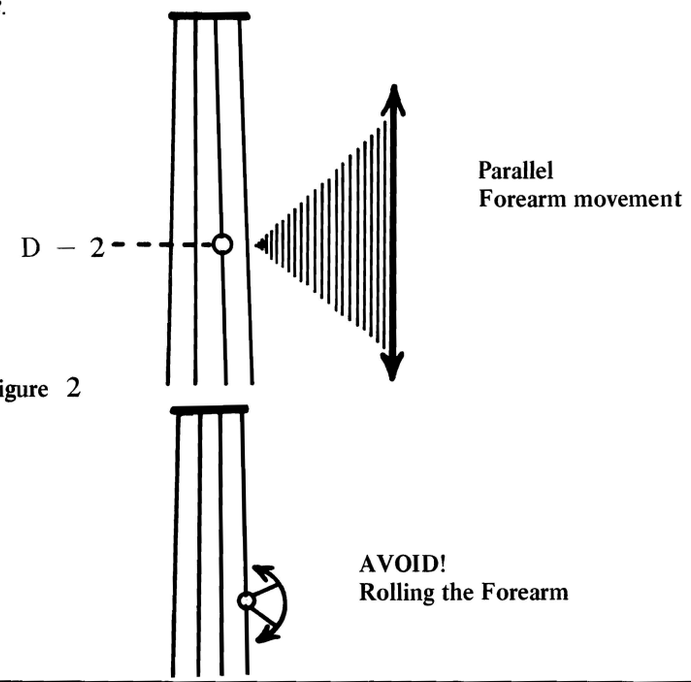
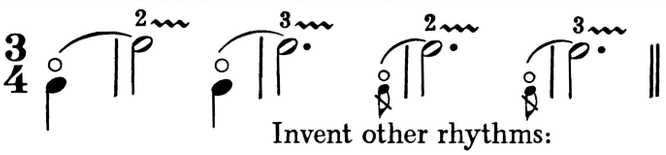


Figure 2

"YODELING": Improvise in the Middle Register (3rd, 4th, 5th position) alternating stopped tones with the open string. Use any finger as you wish, alternating them with the open string.



Invent other rhythms:

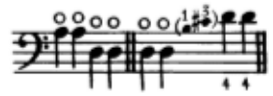
CHORD ETUDE

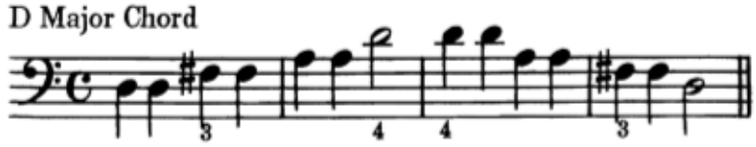
(Use Cover Sheet)

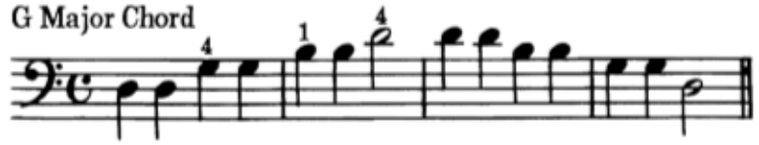
1. Play Pizzicato

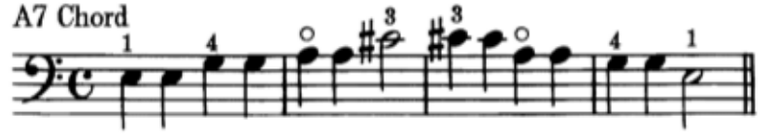
2. Study with numerous bowings as listed below.

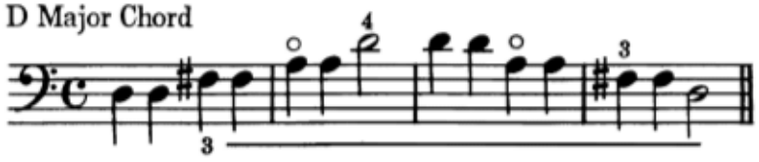
   Study with bowings of the BOWING SUPPLEMENT

TUNE STRINGS: TUNE IN LEFT HAND

A 0 0 4– | 4 4 0 0 | 3 3 0 –
D 0 0 3 3 |

D Major Chord

A 1 1 4– | 4 4 1 1 | 4 4 0 –
D 0 0 4 4 |

G Major Chord

A 0 0 3– | 3 3 0 0 | 4 4 1 –
D 1 1 4 4 |

A7 Chord

A 0 0 4– | 4 4 0 0 | 3 3 0 –
D 0 0 3 3 |

D Major Chord

3. Play the Chord Etude on the other strings to get these chords:

D G — G, C, D_7, G chords

G C — C, F, G_7, C chords

REVIEW

NOTE: This is one of the key studies in the book and it should be studied from now on daily. Study with many bowing and rhythm variations such as found on:

Page 13	Page 15	Page 17	Page 19	Page 31	Page 33
☐☐☐	☐☐☐	☐☐☐	☐☐☐	☐☐☐	☐☐☐

Check when studied and reviewed.

MAJOR AND MINOR TRIADS – FIVE-TONE SCALES

(Use Cover Sheet)

Alternating Open String & 4th Finger (Bariolage).

Play No. 1 several times with the **top** fingering

Keep fingers down on the lower string while crossing to the upper string.

Play No. 1 several times with the **lower** fingering.

Play No. 1 several times alternating the upper and lower fingerings.

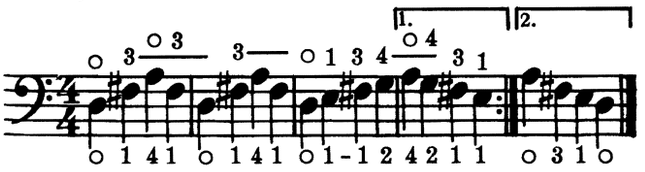
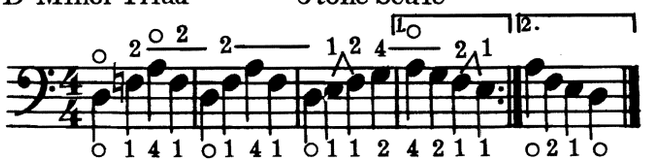
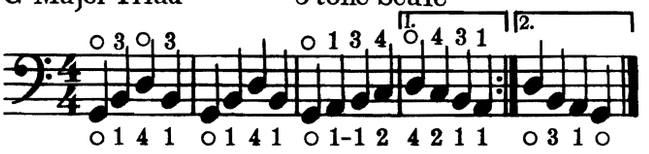
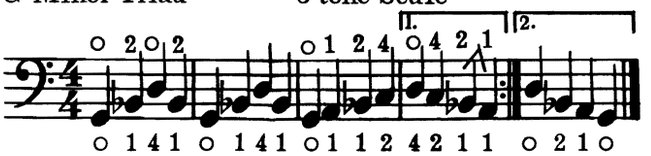
Listen carefully to achieve good intonation. Open strings and stopped notes must be carefully matched.

When shifting, lead with the whole arm; ease up the finger pressure during the shift... don't press the thumb.

The **Pitch** of the F –A must be the same whether it is played in the first or second position.

The **Timbre**–tone quality of the "A" will be different when played on two different strings but their pitch must be the same.

Study No. 2, 3, 4, in the same way.

① D Major Triad 5 tone Scale

② D Minor Triad 5 tone Scale

③ G Major Triad 5 tone Scale

④ G Minor Triad 5 tone Scale

Practice Hints

a. Play each note twice

b. Play each note and stop between notes

c. Play as written, slowly

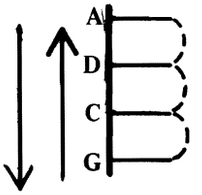
d. Play as written, fast

e. Slur two notes

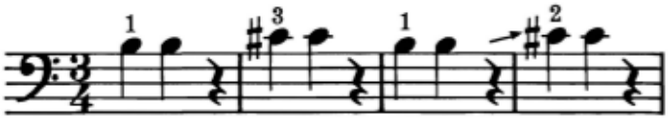
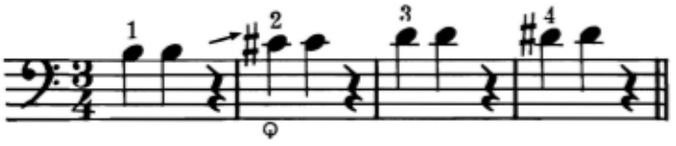
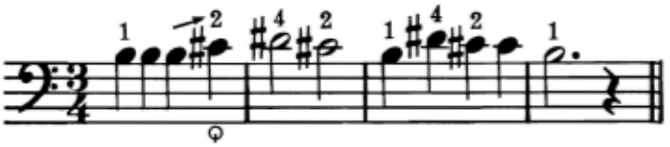
f. Repeat and slur

Play Triads and Five Tone Scales through the string cycle.

Begin on the top strings and without stopping continue on the middle strings; finally play on the lower strings. You may also reverse the sequence and start on the low strings



ACTION 22: FORWARD EXTENSION PREPARATION

(Use Cover Sheet)

The arm moves the 2nd, 3rd and 4th fingers (with thumb opposite to 2nd finger) one half tone higher.
The sign for the thumb is: ♀

The arm moves the 2nd, 3rd and 4th fingers as a unit, one-half tone higher, with the thumb opposite the second finger.

The sign for the thumb is ♀

This is the same form as backward extension, but care must be taken in the forward extension to move the arm with the fingers, while in the backward extension, the first finger only reaches back and the arm and hand remain as a unit with the thumb always opposite the second finger.

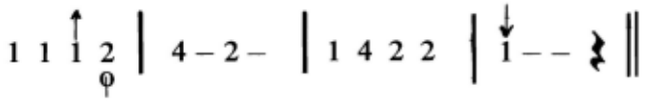
Description:

First finger clings and pivots on its note. Let whole forearm and hand (except for 1st finger) drop forward one-half step, with the thumb always opposite 2nd finger. It is very important that the fingers are all in a line. (Shown in Fig. 1.)

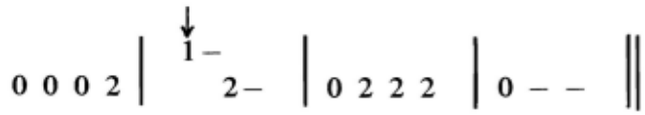
Tunes With Extensions

AU CLAIR DE LA LUNE *

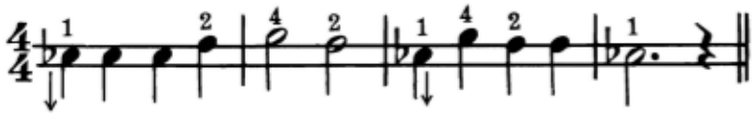
PLAY ON ANY STRING



Second part begins on the next lower string.

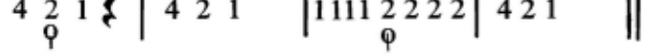


Forward Extension

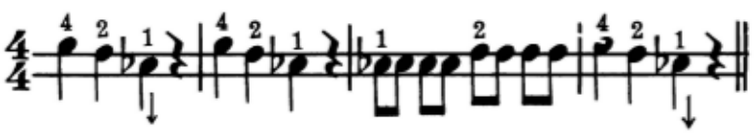


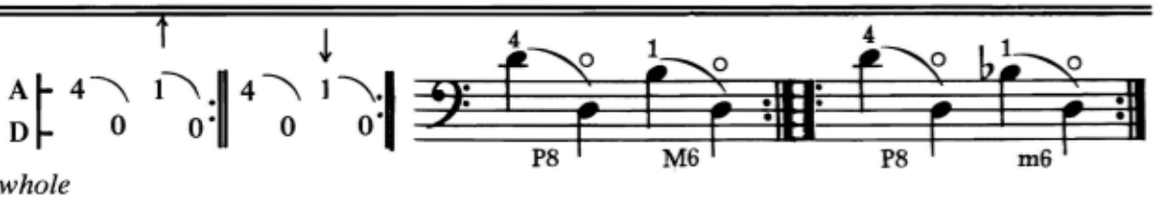
Practice on all strings. Use lower half of the bow for the quarter notes and whole bow for the half notes.

HOT CROSS BUNS



Be sure to lower the first finger! Pivot it from the base knuckle.

Backward Extension

**Notice different order in violin, viola.*

INTERVALS

M6 = Major Sixth is a whole step larger than a Perfect fifth.

m6 = minor Sixth is a half step larger than a Perfect fifth.

Alternate high and low 1st finger to get Major and minor sixths. Play on any string pair. Don't stiffen the left arm; keep the elbow floating. The octave must match!

ACTION 23: SHIFTING PLAYING TUNES THROUGH THE POSITIONS

Extended Positions
1st through 4th

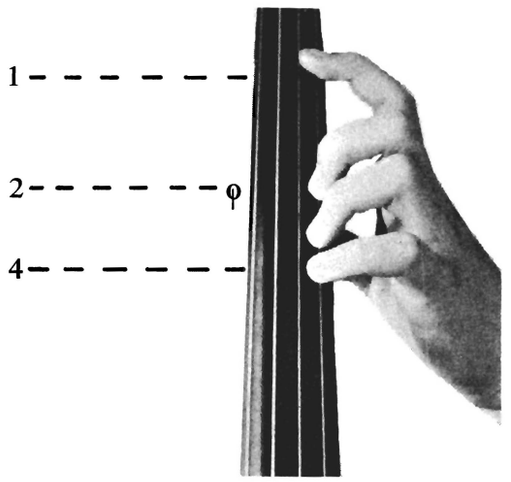


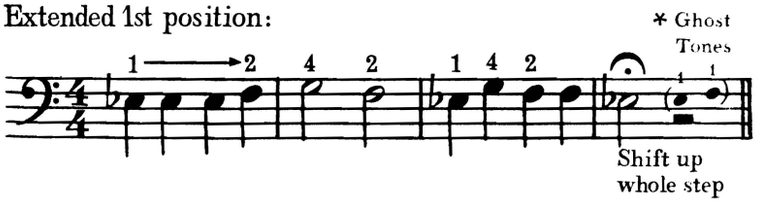
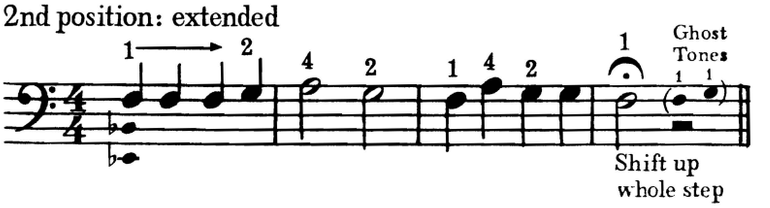
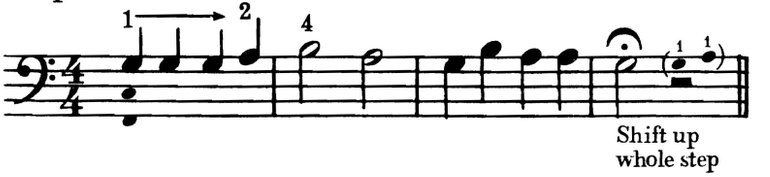
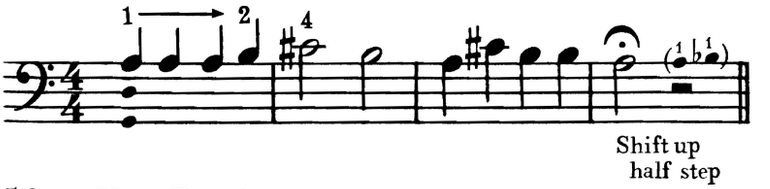
Figure 1: Feel the Weight in the playing finger only.

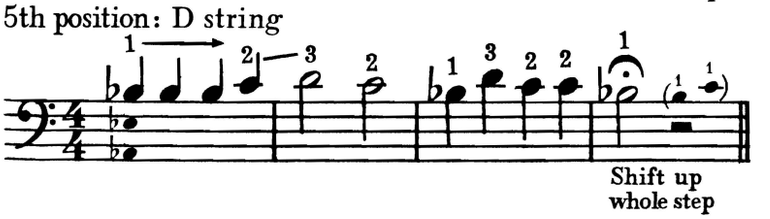
1 1 1 2 | 4 – 2 – | 1 4 2 2 | 1 – – 𝄽 ‖

Feel balance of hand.

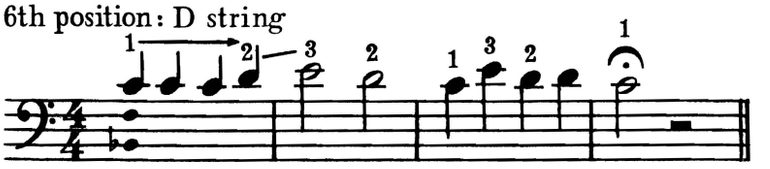
Figure 2: Use 3rd finger instead of 4th, when playing above the fourth position
Thumb adheres to crook of neck.

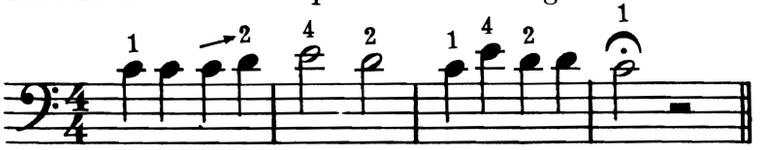
Au Clair de la Lune
(phrase)

Extended 1st position:

2nd position: extended

3rd position:

4th position:

5th position: D string



6th position: D string

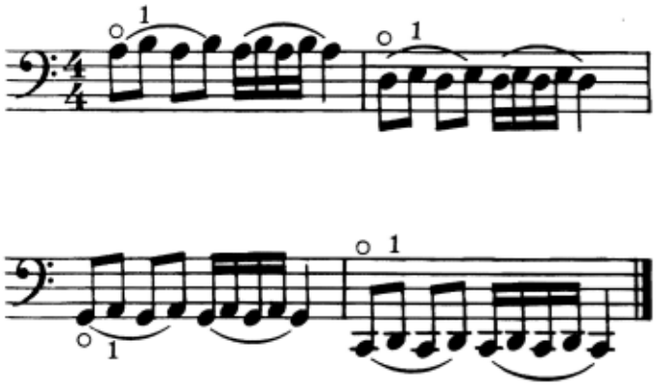
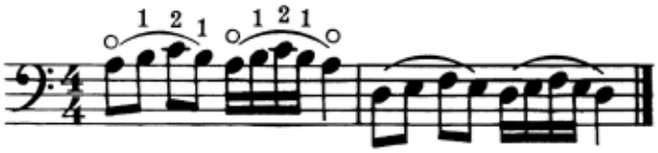


The same notes in the 2nd position on A string

Practice this phrase on any string! Begin with the notes shown and play through the positions (transpose).

*SHIFTING: *"Ghost tones" are aids to locate new positions. Play them almost inaudibly, using left hand pizzicato, or bow them faintly. After a while feel these notes only without sounding them.*

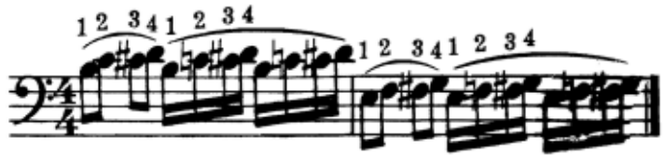
*Keep the third and fourth fingers poised **above** the string when shifting on the first finger!*

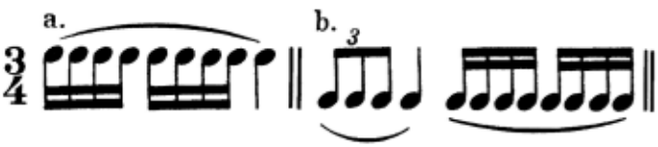
ACTION 24: DANCING FINGERS (Vertical Finger Action)

1. **Two-Tone Patterns (in String Cycles):**

2. **Three-Tone Patterns (in String Cycles):**

etc. on other strings!

Alternate Rhythm Patterns

Invent other rhythm patterns!

3. **Four-Tone Patterns:**

etc. on other strings!

Alternate Patterns

CHANCE MUSIC

Set One:

1. Write Finger-numbers 1, 2, 3, 4, on slips of paper (or use a dice).
2. Put them face down and pick any two (or throw a dice).
3. Play "Dancing Fingers" rhythm patterns in the string cycle with the fingers drawn, in the order drawn.

Chance Music, Set Two:

Proceed as before, but with three numbers; apply numbers drawn on Three-Tone Patterns.

Chance Music, Set Three:

Proceed as before, but with four numbers; apply on Four-Tone Patterns.

GOOD FINGER ACTION

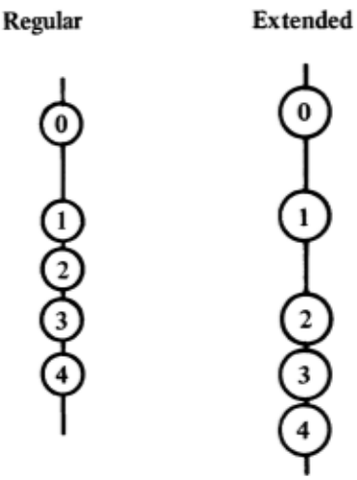
Drop and lift fingers with the speed of sparks! Strike lightly with the tip of the fingers to get a clear, ringing tone.

Feel the dropping and lifting of fingers as **one action**—not two: a **rebound.**

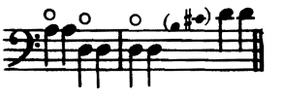
FINGER PATTERNS:

There are two basic finger patterns on the Cello: Regular and Extended.

Play Two, Three, and Four-Tone patterns with their various rhythms in both the Regular and Extended finger patterns.

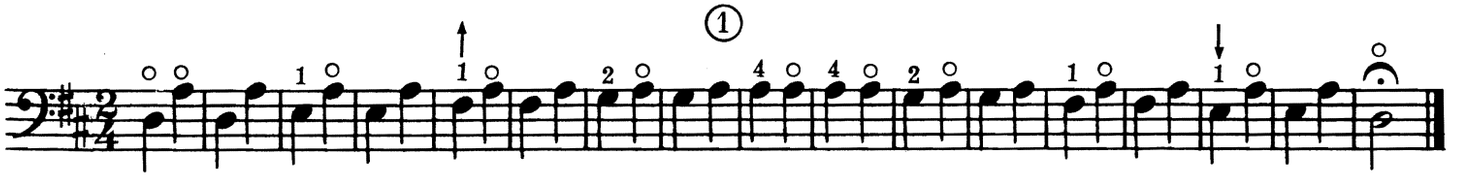


ACTION 20 (Continued): BARIOLAGE II

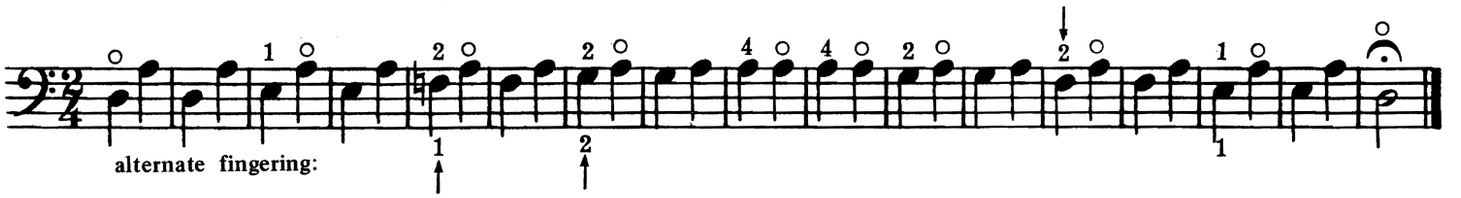
TUNE STRINGS; TUNE IN LEFT HAND

Play Bariolage patterns on the top strings, middle strings, and low strings.

Play with short or long strokes according to the speed.

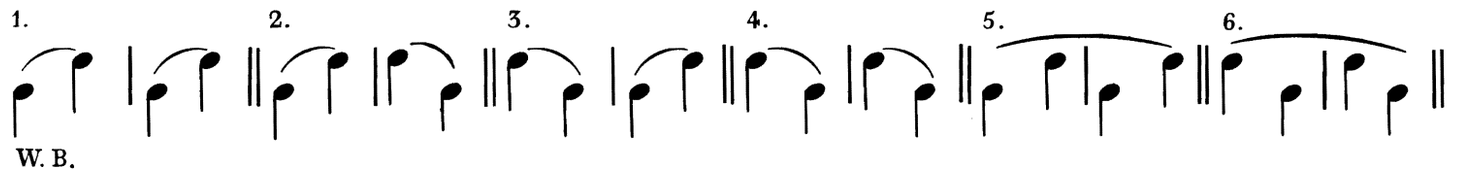
Keep fingers down on the lower string while playing the next open string. (Don't touch it.)

①

Same in the minor key

②



Play Bariolage with these **Slurred Strokes:**

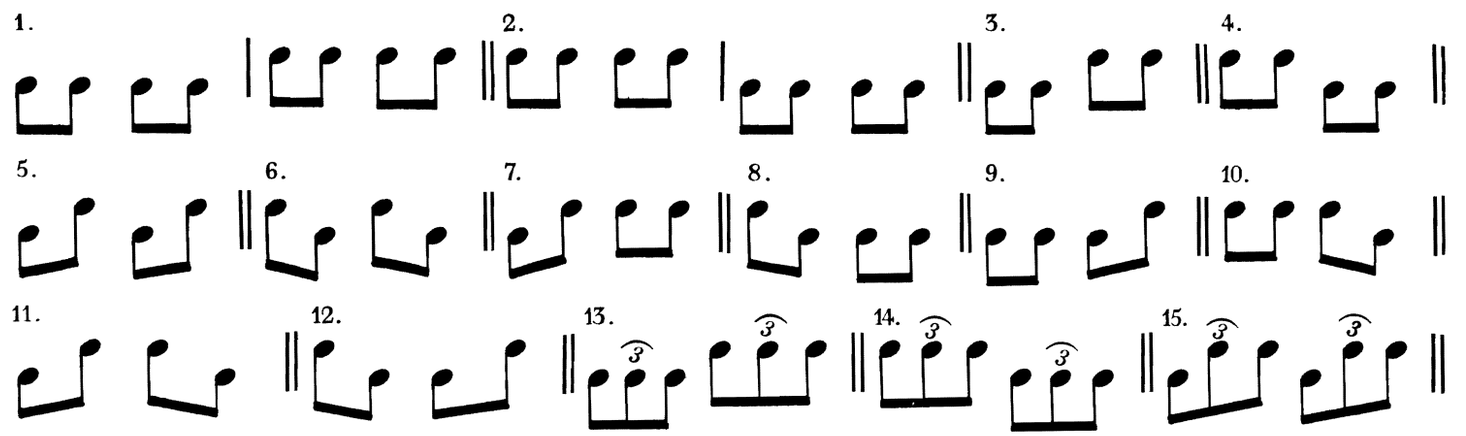


DÉTACHÉ AND SPICCATO BOWING PATTERNS FOR BARIOLAGE:

(Apply to Bariolage II above)

Keep the shoulder and elbow joints flexible during string crossings. "Float" with the arm. Let the fingers and the wrist also move a little, especially in fast playing.

Détaché area **Spiccato area**



ACTION 23: Shifting (continued) and ACTION 24: (Shifting) Continued and Combined

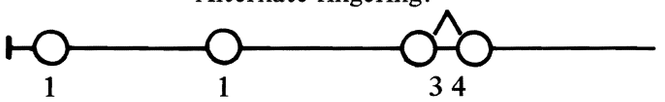
MAJOR SCALES AND OCTAVES THROUGH FIVE POSITIONS

REVIEW OF D MAJOR

Finger pattern of the Major scale beginning with the first finger:

Use the usual extended position (see p. 47), playing two whole tones (1–2–4). Then add the half-step by shifting the fourth finger up a half-step (4–4).

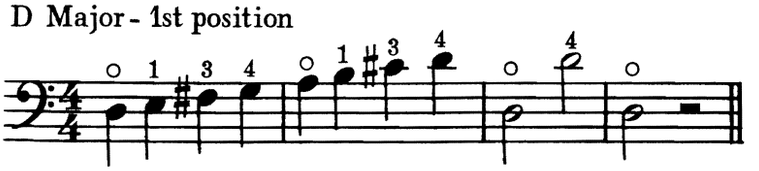
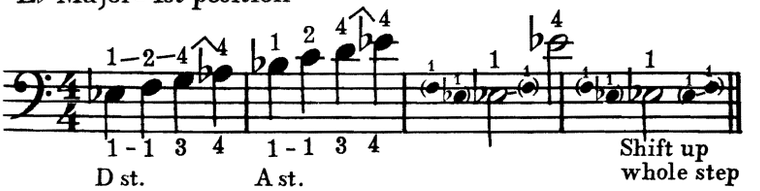
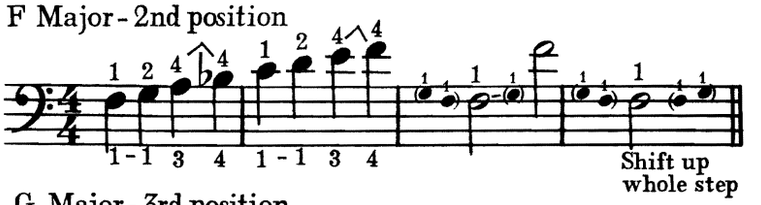
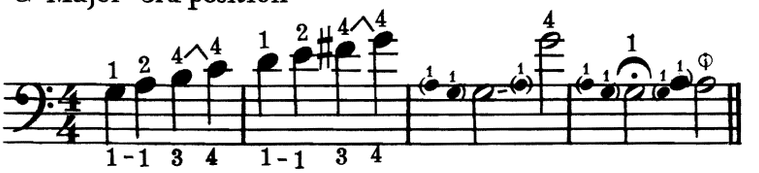
Alternate fingering:



All one octave scales may be played with the same fingering.

Shift up with the aid of "Ghost Tones." Sound them faintly with the bow or use left hand pizzicato.

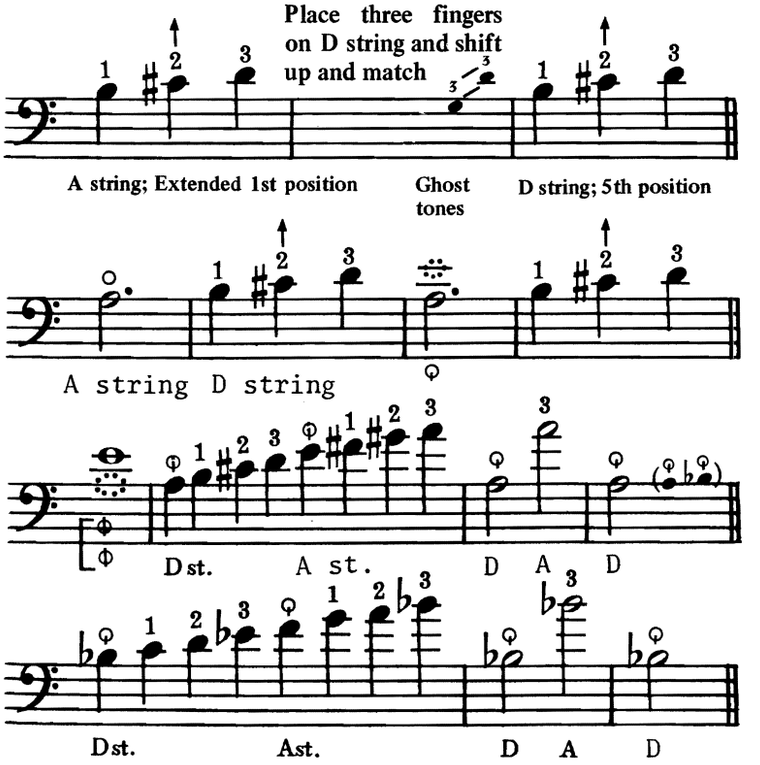
Remember to space the fingers closer in the higher positions. Compare the spacing of the 1–4 in all positions.

D Major - 1st position

E♭ Major - 1st position

F Major - 2nd position

G Major - 3rd position

Introducing The Thumb As A Playing Finger

1. Preparation: (see illustration on P. 38)
   Be sure to rotate the forearm when going to a higher position.

2. Play open A while holding fingers on the D string

3. Slowly bring the thumb over the strings, and fret it across the A and D strings, one whole step behind the first finger. Match open A to Thumb-A.

   In using the thumb as a playing finger don't use thumb pressure, but apply arm weight to the easily clinging thumb to hold the strings down. Be sure there is no rigidity!

TRANSPOSITION: (playing the same melody in other keys).

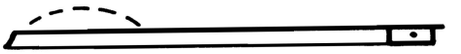
Play the same scale and octave sequence in other keys: Begin on the G string, C string.

Write out the notes on staff paper. Write note names under the notes above, and in the assignment.

ACTION 24: Shifting (continued)

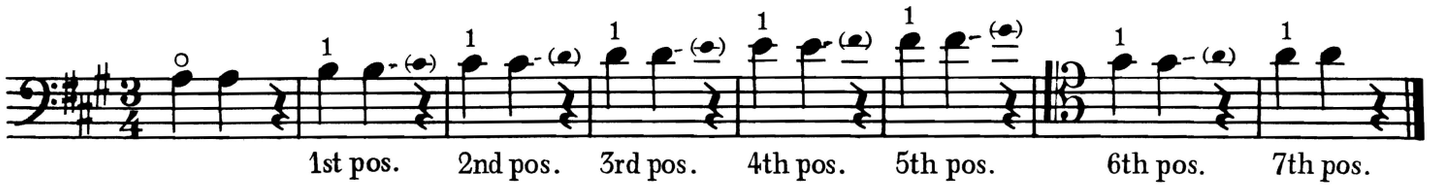
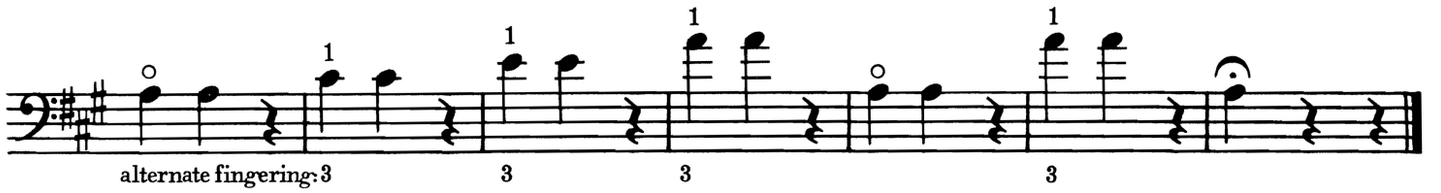
EXPLORING THE POSITIONS

A Major Scale & Arpeggio on One String



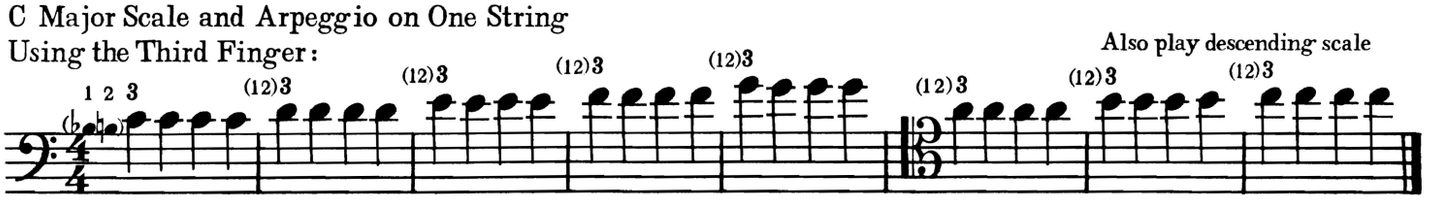
Using the First Finger:

Shift with a light contact of fingers and thumb. Release pressure and take a new impulse for each note.

Also play backward (descending scale)



C Major Scale & Arpeggio on One String

Also play descending scale

C Major Scale and Arpeggio on One String
Using the Third Finger:

Keep 1st, 2nd and 3rd fingers one half step apart on the strings.

Arpeggio in C

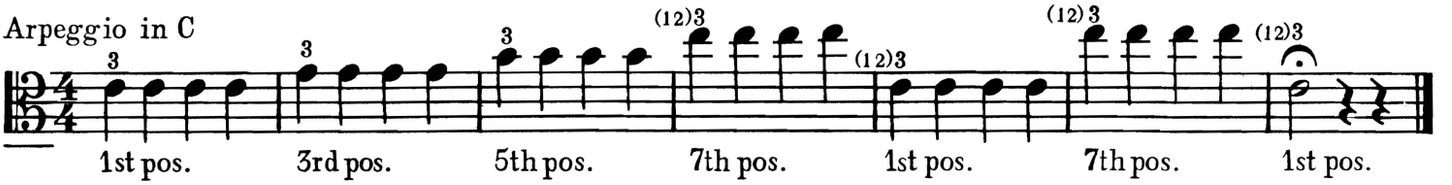



Figure 1

Figure 1a

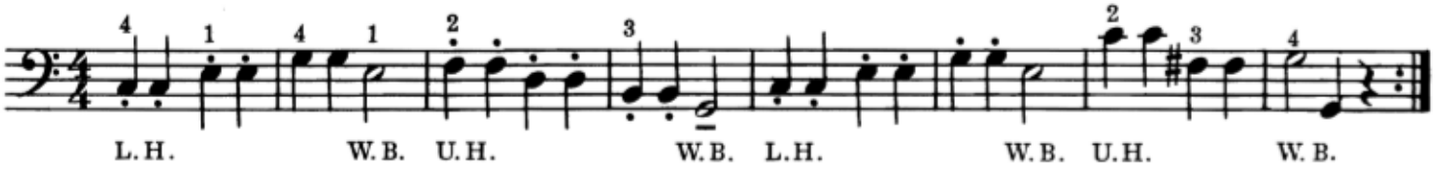
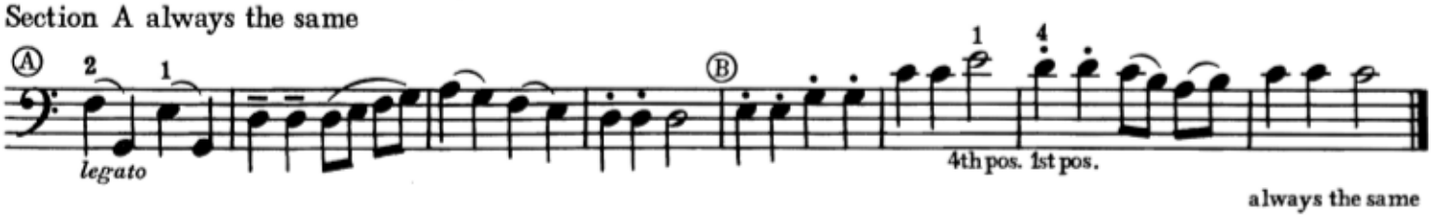
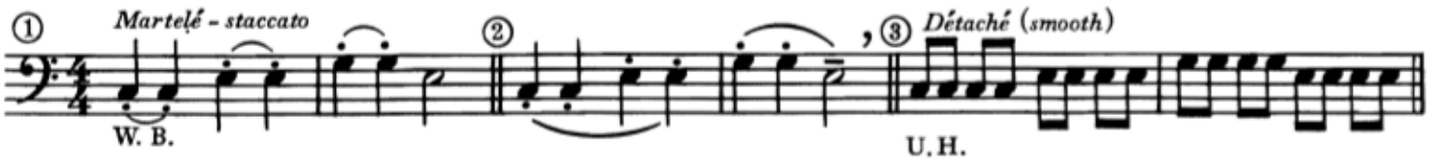
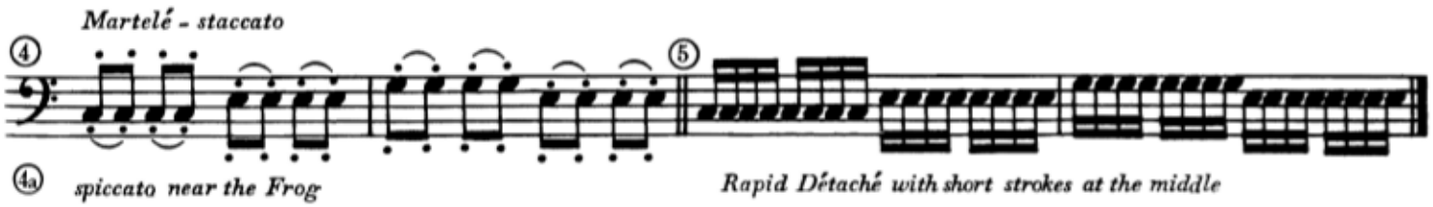
ALSO PLAY SCALE AND ARPEGGIO ON THE

A string, D Major
D string, G Major
G String, C Major

Write these!

Observe arm and hand placement when playing high C on the A string. The first finger (shown on the note A) is one whole step below the second finger.
The end joint of the thumb adheres to the side of the neck as shown (Fig. 1, 1/a.)

VARIATIONS ON THE SURPRISE SYMPHONY THEME

Haydn–arr. P.R.

Section A always the same

Variations

FROM NOTE TO ROTE

USE FOR PAGES:

8, 12, 20, 22, 24, 26, 27, 28, 29, 32, 34, 35, 37, 41, 44, 45, 46,

Cover the side of page not in use.

When reading the NOTES cover the NUMBERS.

When reading the NUMBERS you may cover up the the NOTES.

VIOLIN & VIOLA:

Learn to play both in TREBLE CLEF and in ALTO (VIOLA) CLEF.

CELLO:

Learn to play both in BASS CLEF and in TENOR CLEF.

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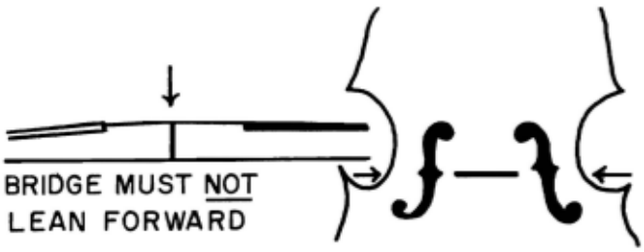
For a Good Tone
Keep your instrument clean.

Wipe off rosin dust with a soft cloth.
The neck and strings must be slick!

Keep the bridge straight and centered between the F holes.



Use fine tuners with each metal string
(the tuners must not touch the top of the violin).

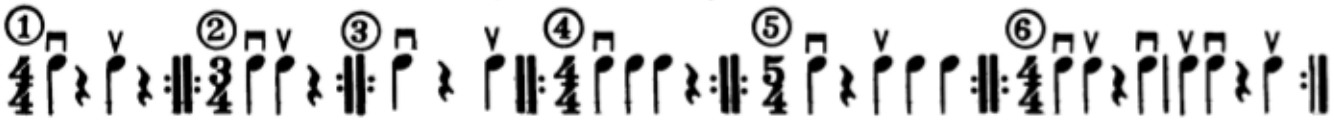
Tighten the bow moderately for use *(about 3–4 half-turns are enough).*
Always release the hair before putting the bow back into the case.

When applying rosin: shield the metal FERRULE with thumb and first finger in order to avoid breaking the rosin. *Throw away broken pieces of rosin.*

SUPPLEMENTARY BOWINGS 1

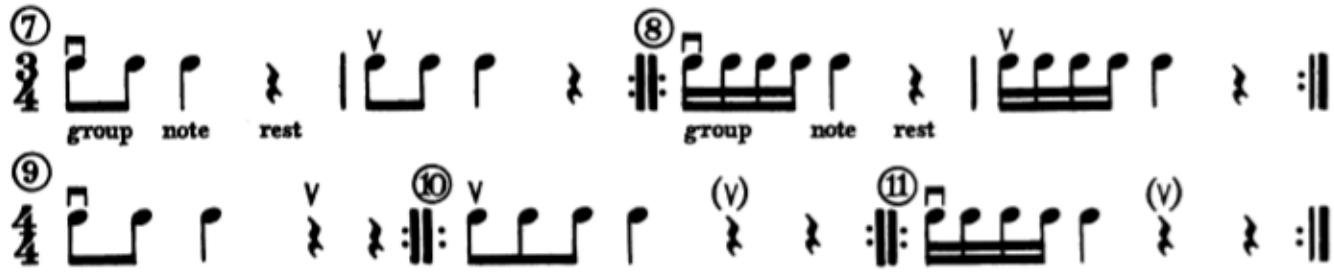
Apply bowings to open strings (accompany Swanee River, Barcarolle, etc.), scales, Three Note Melody (p.24). Play in ensemble with chords (pp.30,32,44; also Chord-Supplement).

LONG BOW STROKES WITH RELEASE (BOWING CYCLES)



Play long strokes with even and smooth tones. Do not crush the tone during rests. (Read remarks concerning the RELEASE and FOLLOW-THROUGH on page 31.)

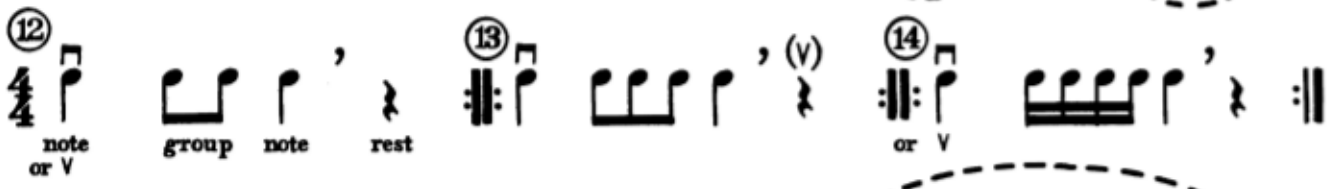
" GROUP - NOTE - REST " CYCLES



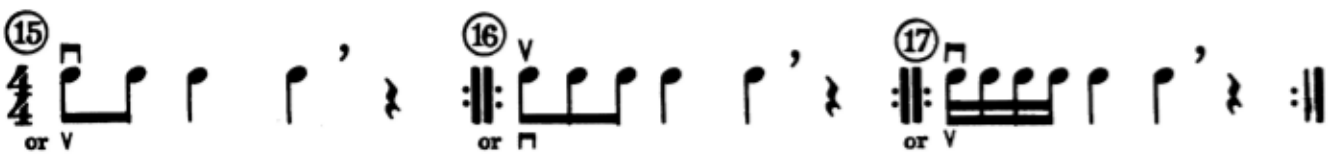
Play quarter notes with sweeping strokes Follow-through in the rests.

Play " groups " with flexible fingers and wrist, yet with precise tone production.

" NOTE - GROUP - NOTE - REST " CYCLES



" GROUP - NOTE - NOTE - REST " CYCLES

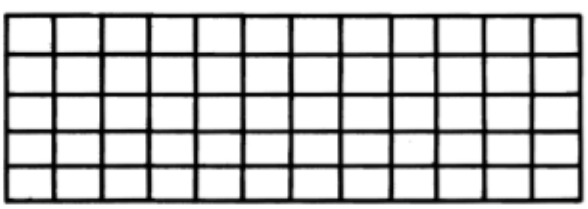


Invent "Group-Group-Note-Rest" patterns.

STUDY & REVIEW CHECK

Practice the various rhythm patterns and check when studied and reviewed.

Three Note Melody (p.24)
Scale (p.26)
Chords (pp.30,32)
Chord Etude (p.44)
Chord Supplement



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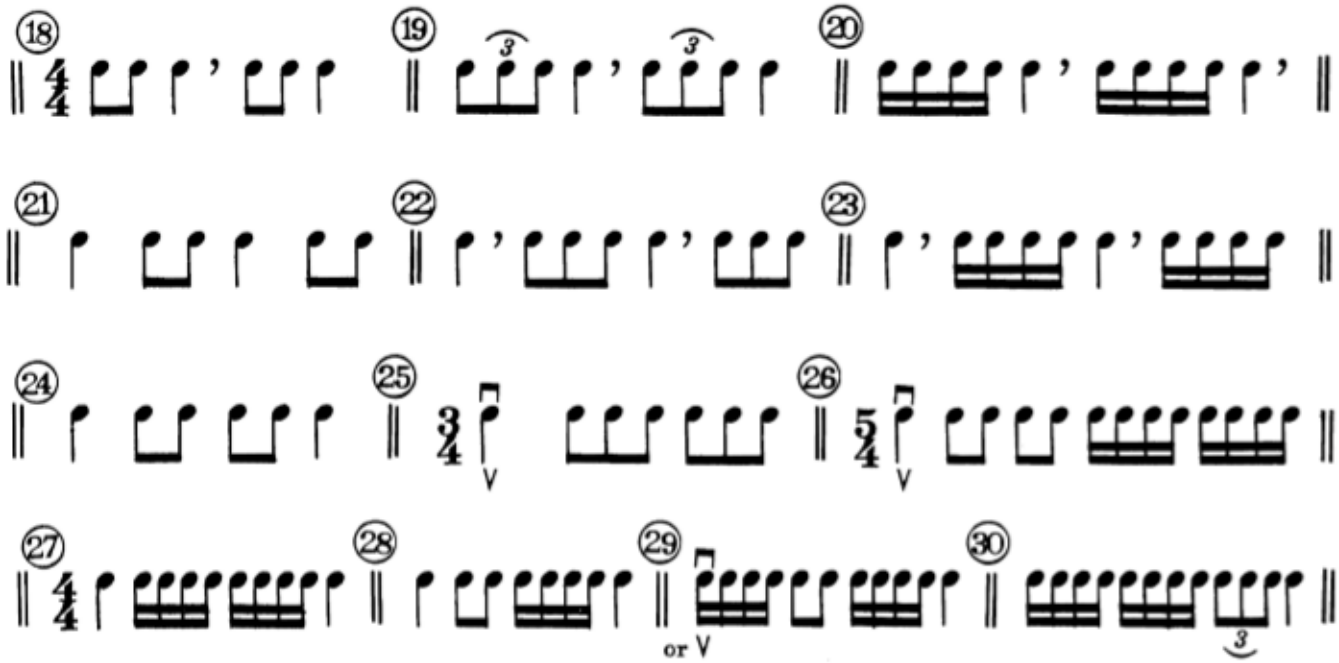
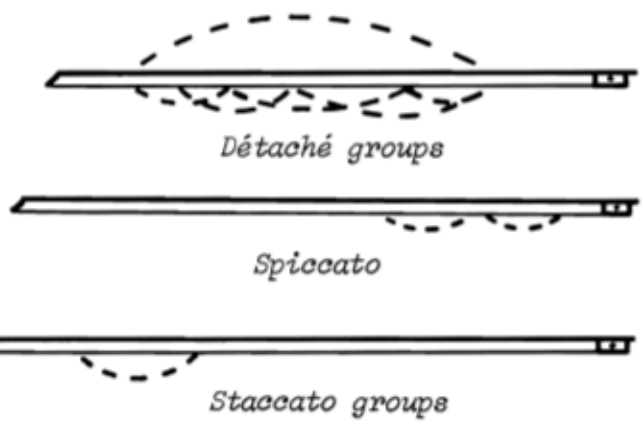
SUPPLEMENTARY BOWINGS 2

" GROUP - NOTE " CYCLES

Release the tone **slightly** after the long notes to allow for a distinct start of each group.



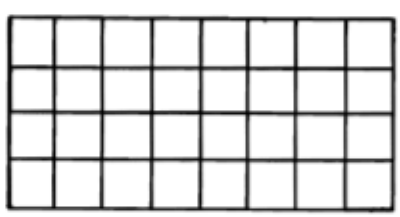
Use section of bow as shown



Through the " NOTE-GROUP " combinations, excellent rhythmic bow control may be developed. Study these with DÉTACHÉ bowing first. Later with SPICCATO and STACCATO groups.

STUDY & REVIEW CHECK

Three Note Melody (p. 24)
Scale (p. 26)
Chords (p. 30,32)
Chord Etude (p. 44)



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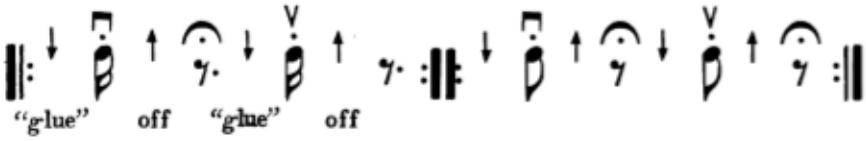
SUPPLEMENTARY BOWINGS 3

PREPARATION FOR STACCATO BOWING

The Staccato Accent (bite)

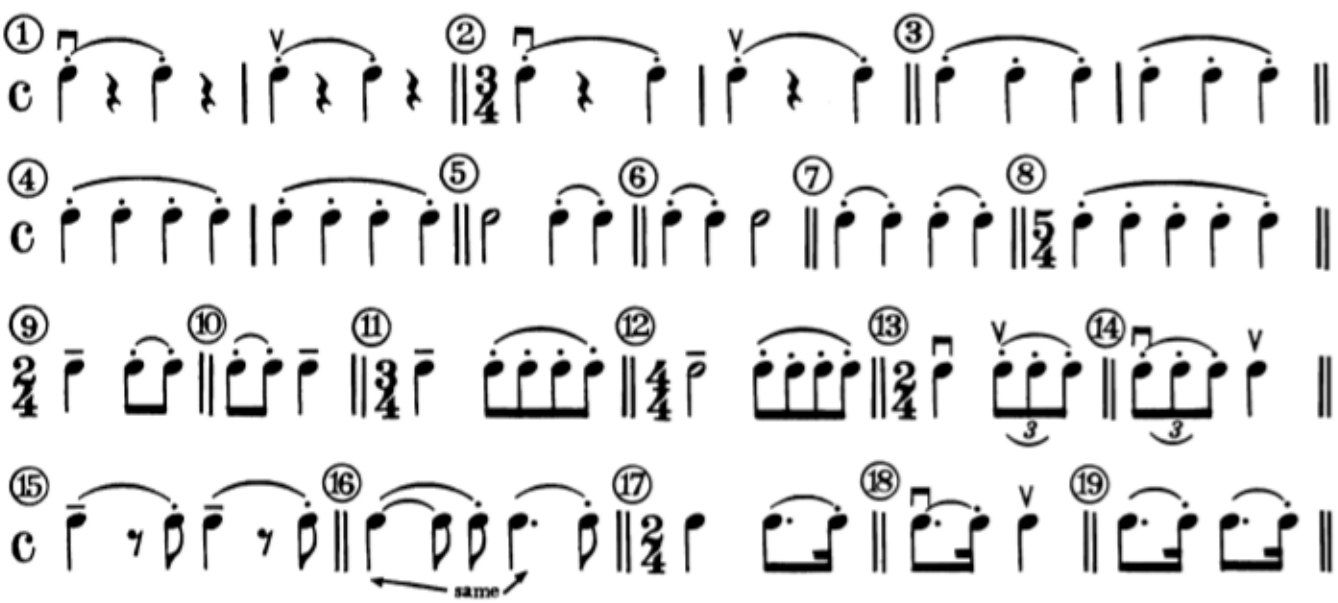


1. Place bow hair on the string and " glue " it on, fingers curved.

2. Make a very short stroke (of an inch or less), releasing the bow-pressure in the meantime. Repeat the same action for each note.

3. Use a little more bow; gradually increase the length of bow, but always have a bite at the beginning of the tone.

PLAY STACCATO BOWINGS: a) Above the middle; b) below the balance point of the bow.



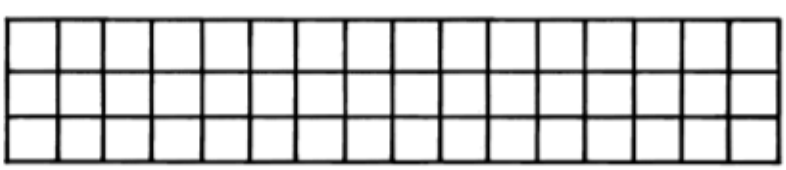
In slurred staccato bowings, play two or more notes on the same bow.
Start every tone with a crisp bite; move bow suddenly, then stop, making a rest after each tone. Leave bow hair on the string but do not choke the tone when stopping the bow.

STUDY & REVIEW CHECK

Three Note Melody (p.24)

Scale (p.26)

Chord Etude (p.44)



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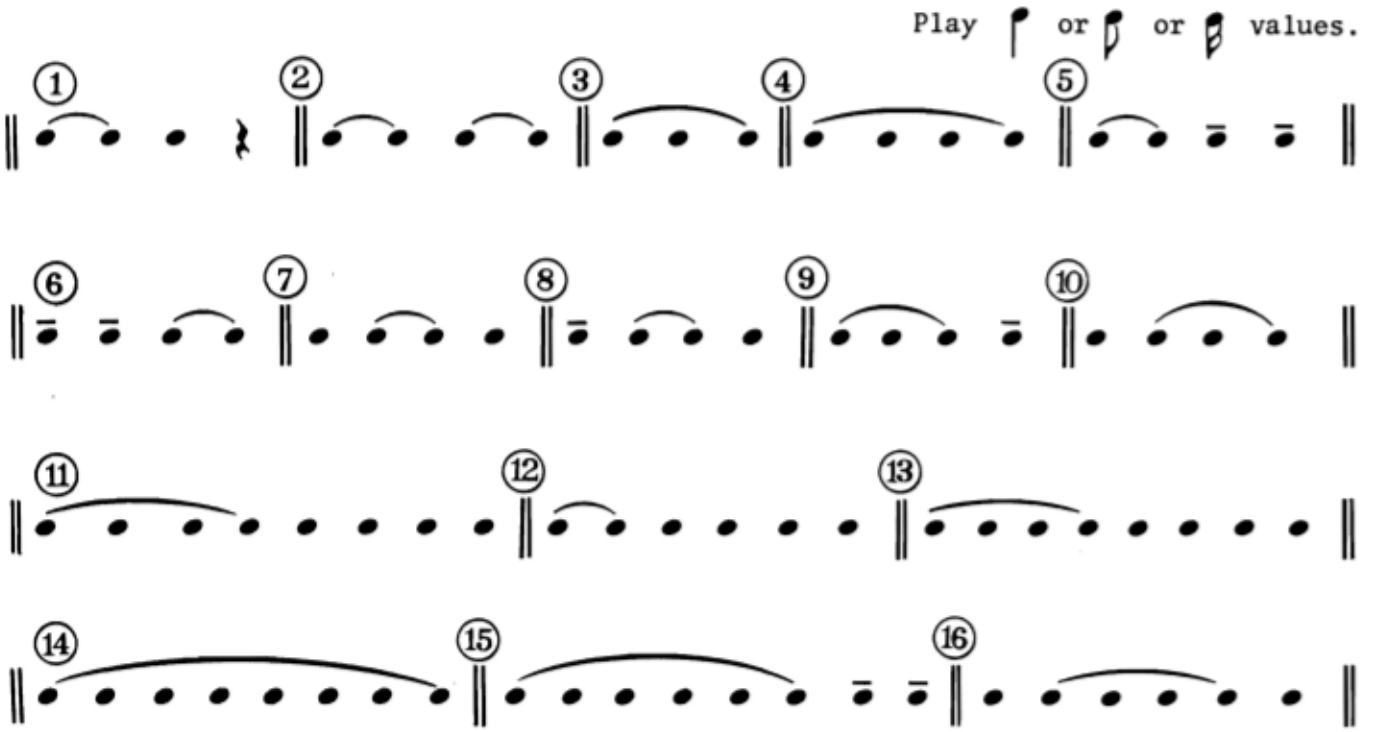
SUPPLEMENTARY BOWINGS 4

SLURRED PATTERNS

In slurred LEGATO bowing divide the bow evenly. Use the same amount of bow for equal values.

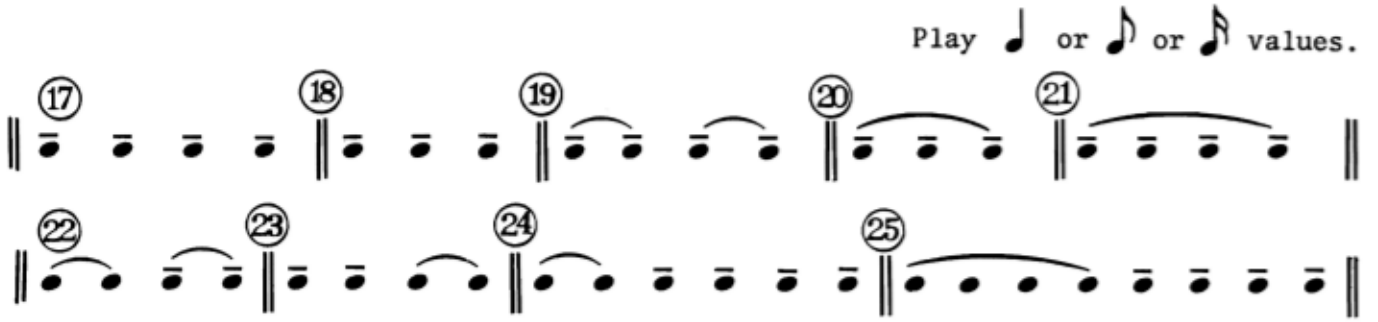


In slurred string crossings, change the level of the arm; the notes should speak clearly after string crossings.
APPLY TO: Scales and Bariolage (pp.41,49)

In slurred patterns on the same string, articulate well with the fingers. Strike the string with live and springy finger action.

PORTATO BOWING

Slightly separated tones with smooth tone beginnings.



Apply to any tune in the book.

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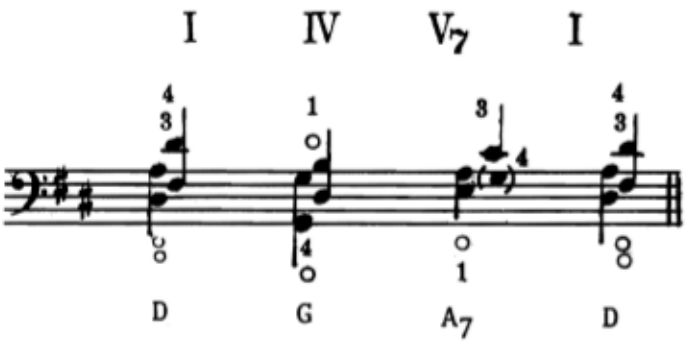
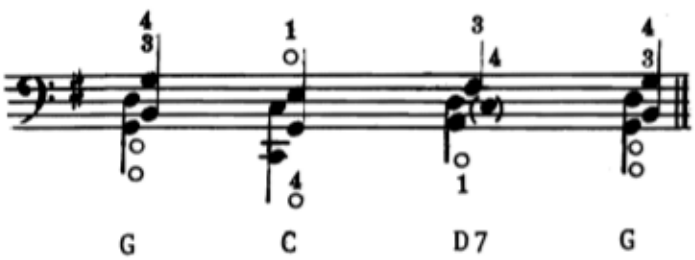
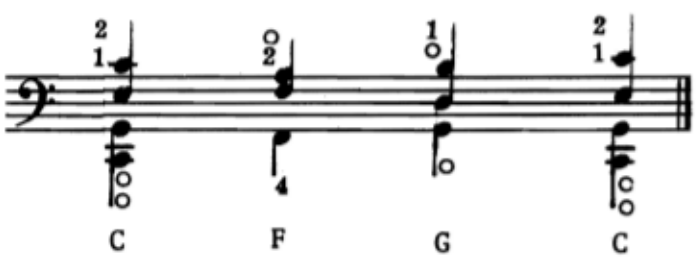
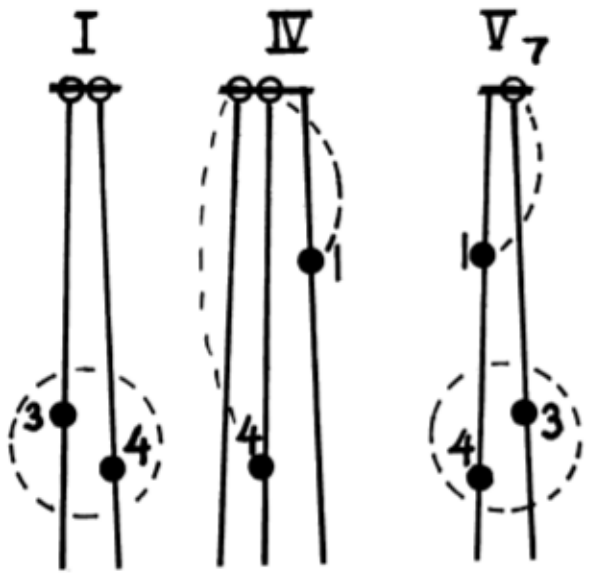
HARMONIZING

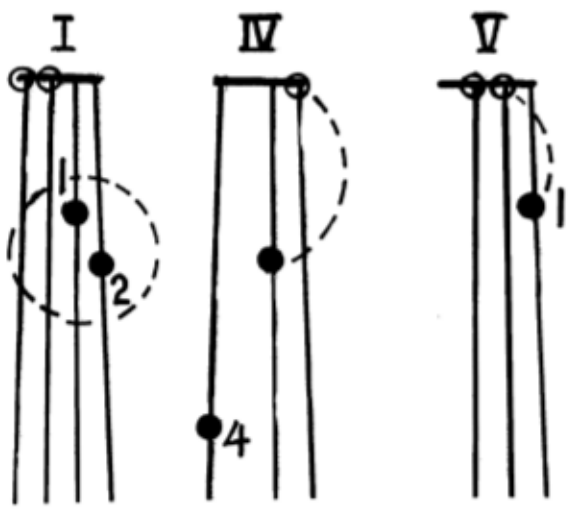
LEARN TO HARMONIZE MELODIES WITH THE CHORD SEQUENCES BELOW:

1. First, learn the upper part of the chord sequences (notes with stems up).
2. Play the lower, then the upper part of each chord, repeating each chord.
3. Team up with another player, and play these chord sequences in harmony.
4. Accompany melodies with fitting harmonies; play both upper or lower parts.
5. Any number of players may team up to play melody and harmony.

TEAM UP WITH OTHERS TO PLAY MELODIES FROM THE BOOK WITH CHORD ACCOMPANIMENTS
Many of the tunes show the fitting chords.
When playing with violins the upper notes (stems up) may be omitted.
Omit IV Chord to play I - V - I sequence with Violins.

D Major Key

G Major Key

C Major Key

FINGER CHART FOR CELLO





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READ AND PLAY

Note and Sight Reading Supplement to

"Prelude to String Playing"

by

Paul Rolland

Margaret Rowell
Co–author Cello Book

Edward Krolick
Co–author Double Bass Book

BOOSEY & HAWKES

READ & PLAY NOTE READING SUPPLEMENT

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Violin Treble Clef Supplement (Violin-Viola Book only) **12a–19a**
Certificate

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BH. BK. 721A

PREFACE

The purpose of the Read & Play Supplement is to develop reading and playing fluency and provide additional musical materials related to those in the main text.

The two parts of the Supplement should be studied simultaneously, and combined with the main text as soon as the student can perform the related actions in good form.

PART ONE

This section deals exclusively with the reading and playing of rhythms: Clap or tap them or use any of the open strings. Always perform the pulse and rhythm simultaneously, using any of the following combinations:

Pulse

1. **Tap with a pencil**
2. **Tap the foot or step**
3. **Bend the knees slightly**

Rhythm

1. **Clap (Wave during rests)**
2. **Tongue (Ta-a ta ta, etc.)**
3. **Play pizzicato on the open strings**
   Violin, Viola, Cello:
   Left and right hand pizzicato
   Bass: Right hand pizzicato only
4. **Play arco (with the bow) on the open strings**

PART TWO

This section contains simple tunes, using the open strings or simple finger combinations in the first position. Practice the pitch studies of Part Two in the following ways:

1. **Recite note names in a rhythmic fashion**
2. **Play pizzicato**
3. **Play arco**

It is recommended that the upper strings learn to read both the treble and alto clefs and cellists, both the bass and tenor clefs. However, a conventional treble clef notation of all melodies is also supplied for the less mature student (pages 12a, through 19a).

Both parts of the Supplement may be practiced in a variety of ways:

UNISON CLASS OR ONE PLAYER

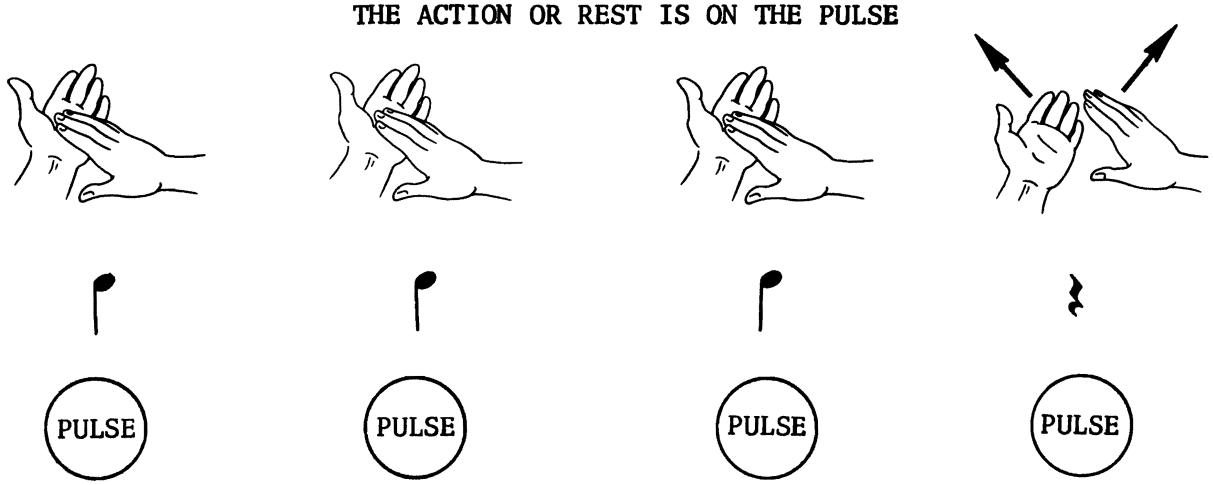
1. **Play each unit separately**
2. **Play two or more units in succession**

DIVIDED CLASS OR PLAYERS

1. **Play antiphonal games (answer back and forth)**
2. **Play polyrhythms (perform two different rhythm units simultaneously)**

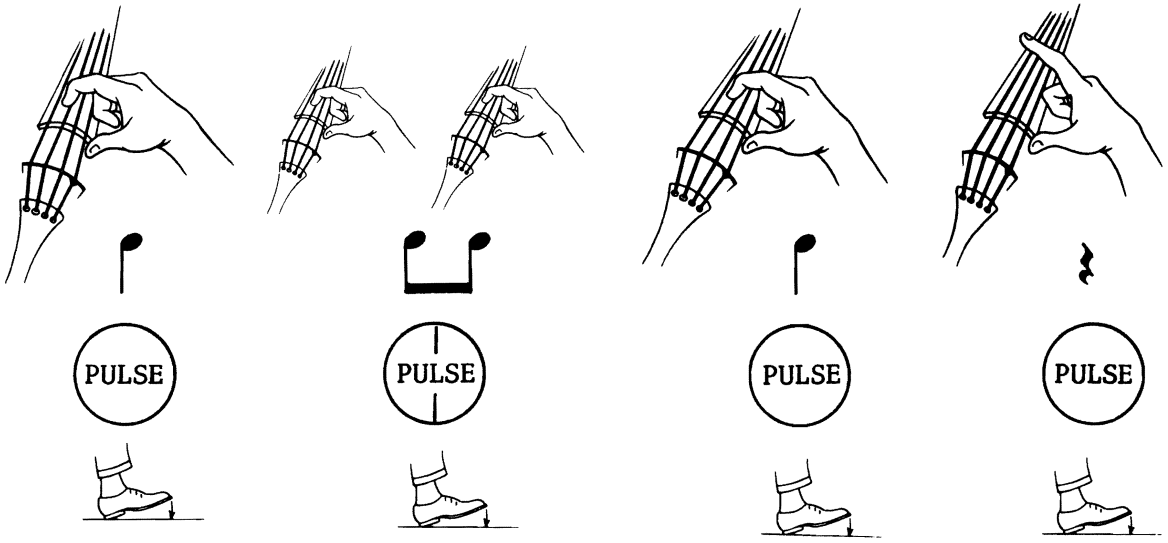
PART ONE *READ & PLAY* RHYTHMS

THE ACTION OR REST IS ON THE PULSE



TWO ACTIONS ON ONE PULSE (THE DIVIDED BEAT)

Violin, Viola, Cello: Left and right hand pizzicato Double Bass: Right hand pizzicato only



Step, tap or bend knees steadily on the pulse.

Maintain (feel) the pulse in rests and subdivisions

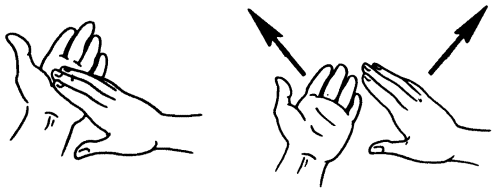
PERFORM ALL ACTIONS WITH AN EVEN PULSE AND STEADY RHYTHM.

= Quarter Note = Eighth Note = Quarter Rest

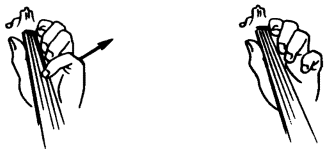
ACTING WITH THE PULSE

RHYTHMIC ACTIONS

CLAP REST



L.H. PIZZICATO REST



TAP REST

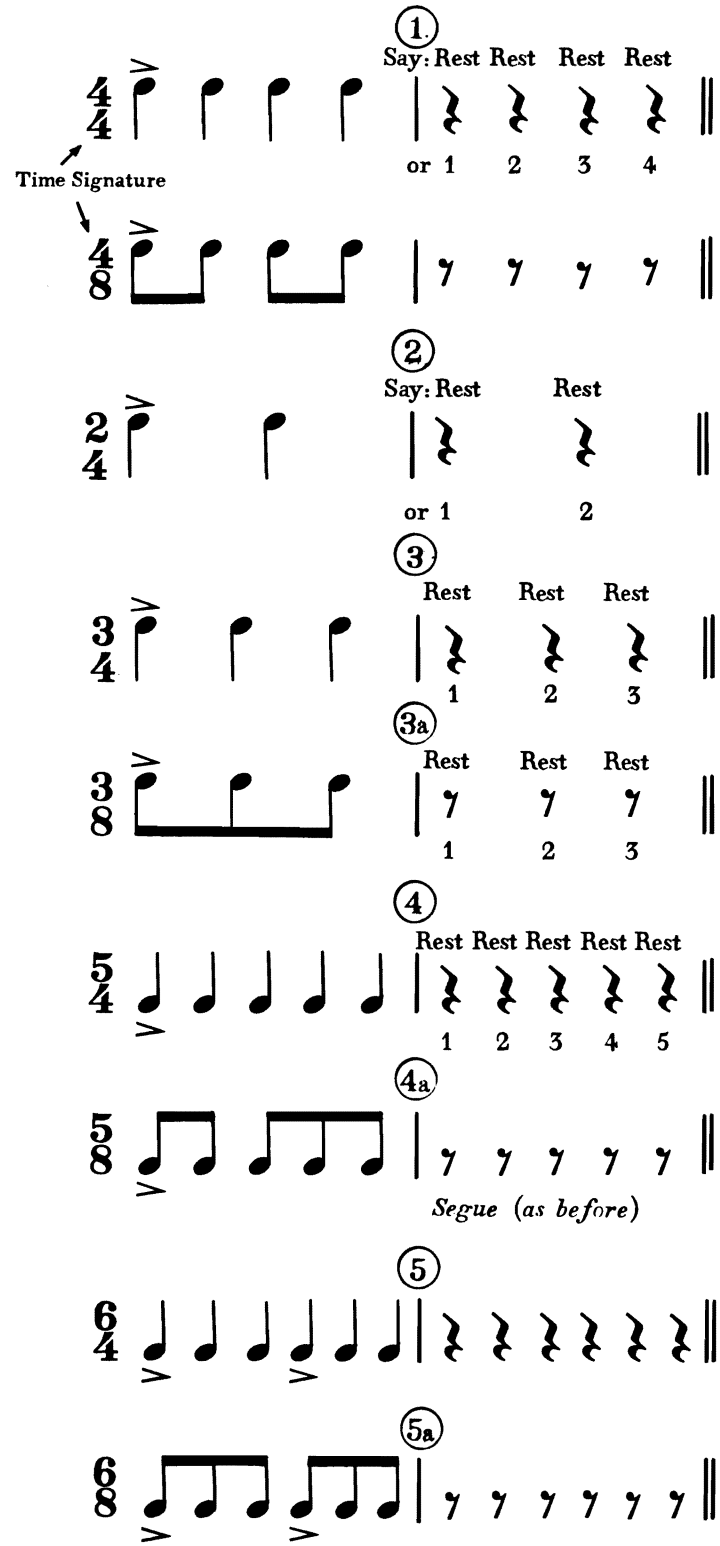
In each example tap, step or bend knees on the pulse.

Always feel the pulse when making music!

Play each of the rhythms with every action.

Keep the pulse E V E N. Count evenly.

RHYTHMS



$\frac{4}{4}$ or $\frac{2}{4}$ = *These are TIME SIGNATURES..The upper number tells us how many pulses (beats) are in a measure. The lower number tells us whether the pulse is a Quarter or an Eighth value.*

= *Eighth Notes*

= *Eighth Rest*

ACTING WITH THE PULSE

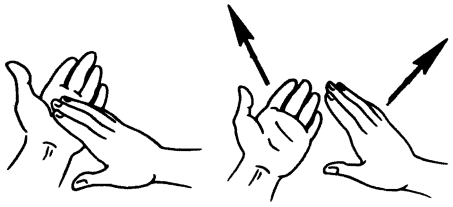
SUGGESTIONS FOR STUDY:

Single Player
or
Unison Class: *Play entire line*

Two Players
or
Divided Class: *Question & Answer*
(each party plays
two measures)

When playing pizzicato, or with the bow, play two measures on one string and two measures on the next, lower string.

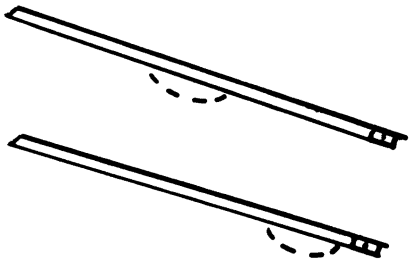
USE VARIOUS ACTIONS:

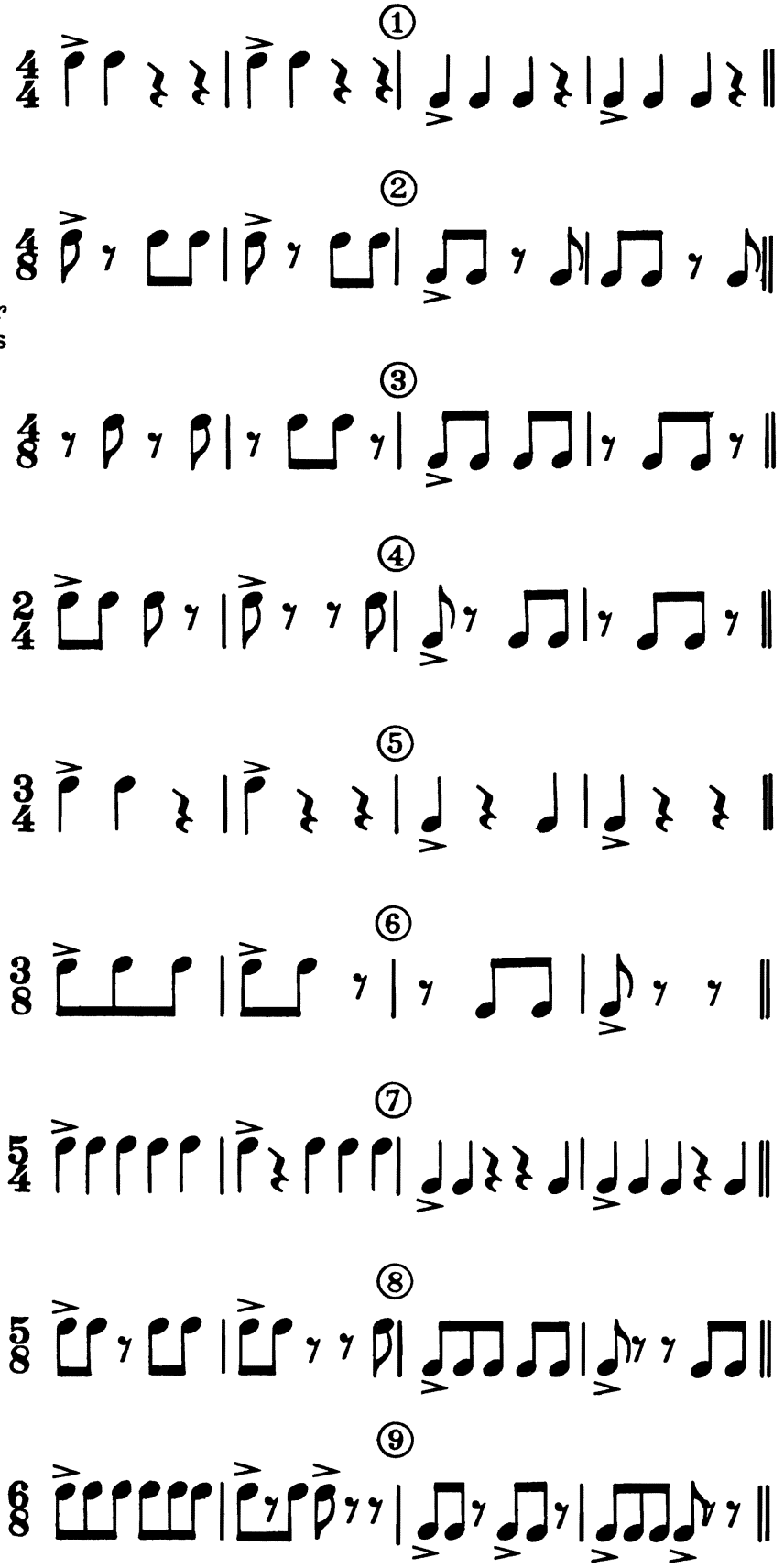


CLAPPING

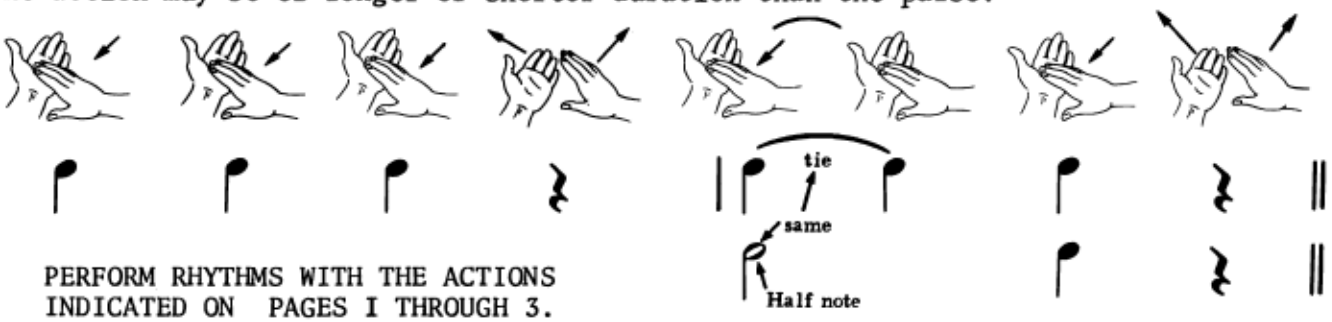
PIZZICATO

Use short strokes at the Middle



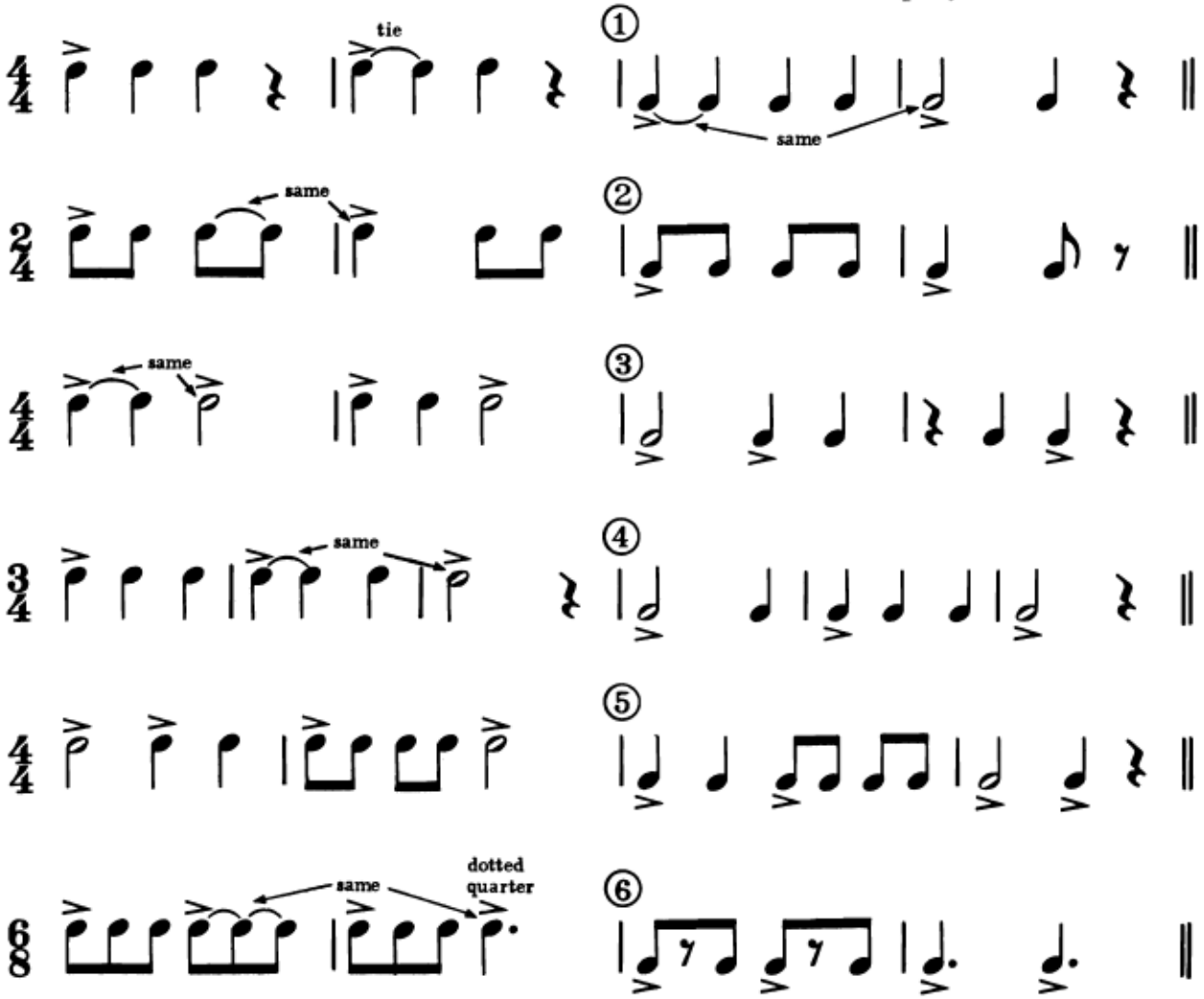
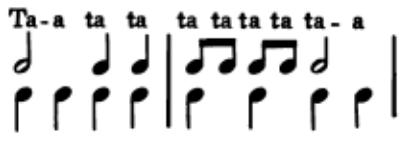
Bounce the Bow
near the Frog

ADDED AND DIVIDED BEATS

The action may be of longer or shorter duration than the pulse.



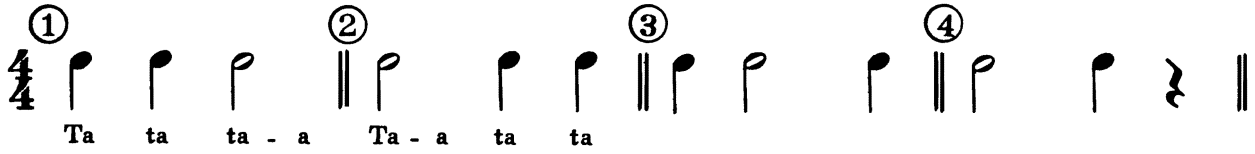
PERFORM RHYTHMS WITH THE ACTIONS INDICATED ON PAGES I THROUGH 3.

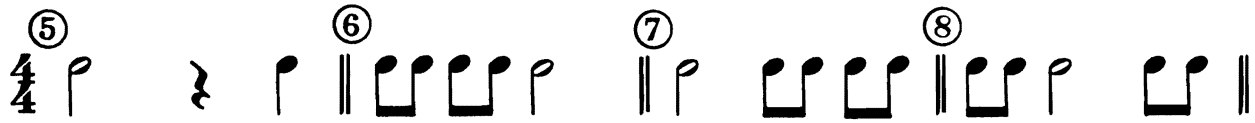
Single Player or Unison Class:
Play entire line.

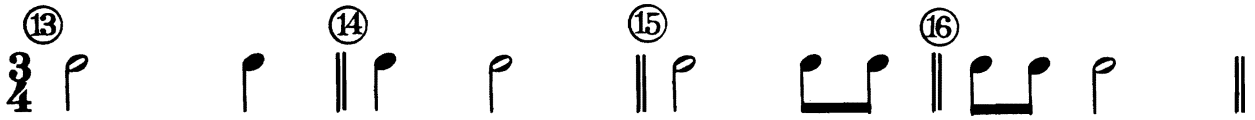
Two Players or Divided Class:
Each party play play half of line.

FEEL THE PULSE when playing added and divided beats. Learn to act on the pulse while playing a rhythm. For instance, in No.5, speak the rhythm while tapping with the foot; or tap the rhythm with a pencil and bend knees on the pulse.

RHYTHM CHART

USE THE RHYTHM CHARTS IN THE FOLLOWING WAYS:
a. Play and repeat any single example
b. Play two or more successive units
c. Apply to scales and Chord Etude in the main text.

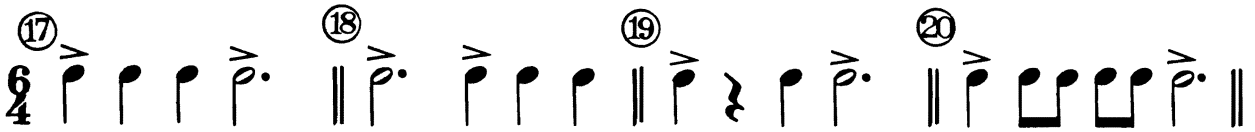
or = One Action of two Pulses duration.

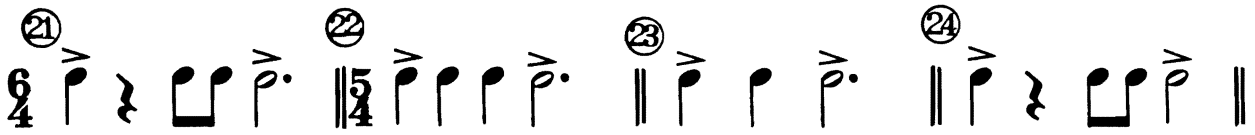






or or = One Action of three Pulses duration.





IN ALL EXAMPLES: Act on the pulse (tap or say) while acting on the rhythm.
ALWAYS FEEL THE PULSE WHEN PLAYING NOTES LONGER OR SHORTER THAN THE PULSE.

RHYTHM CHART

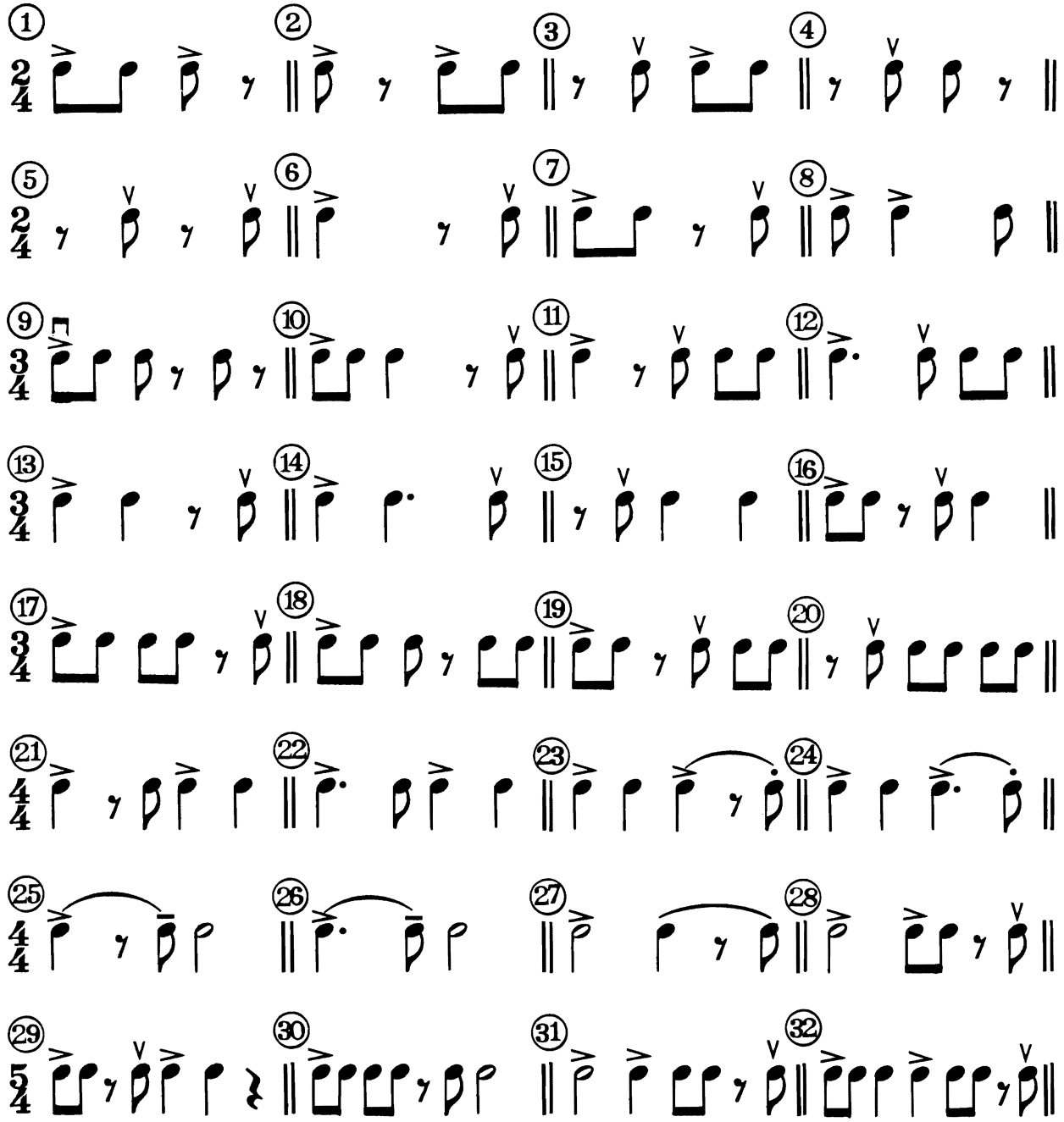
= Two sounds or actions in one pulse.

In the following rhythms there are one or two actions or sounds on each pulse.

Play a single measure and repeat, or combine two or more.

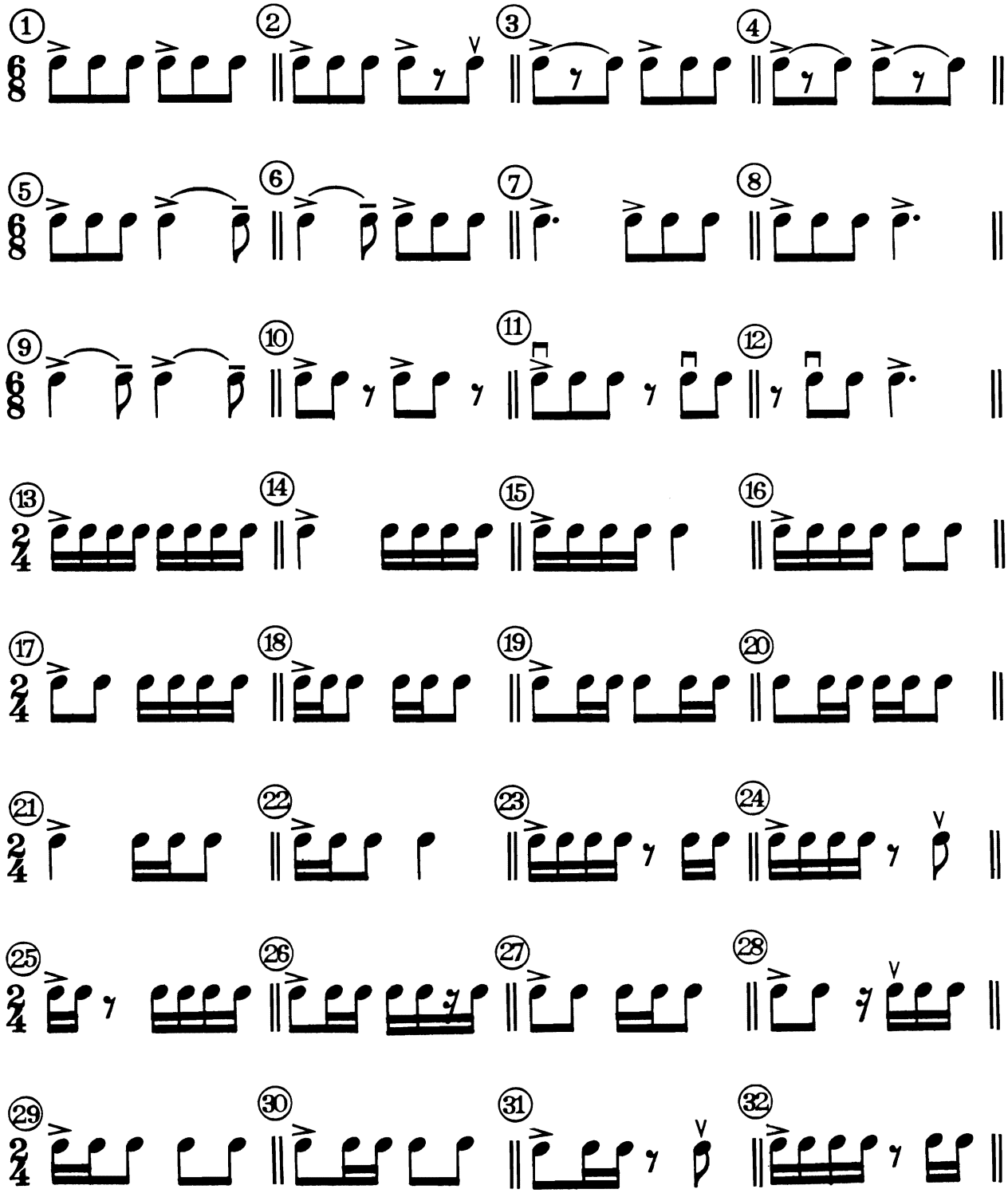
USE ACTIONS AS BEFORE

Use Détaché, Staccato, and Spiccato bowings.

Apply to Scale (P.26) and Chord Etude (P.44) in the main text.

FEEL THE QUARTER NOTE PULSE WHEN PLAYING EIGHTH NOTES OR EIGHTH RESTS.

RHYTHM CHART

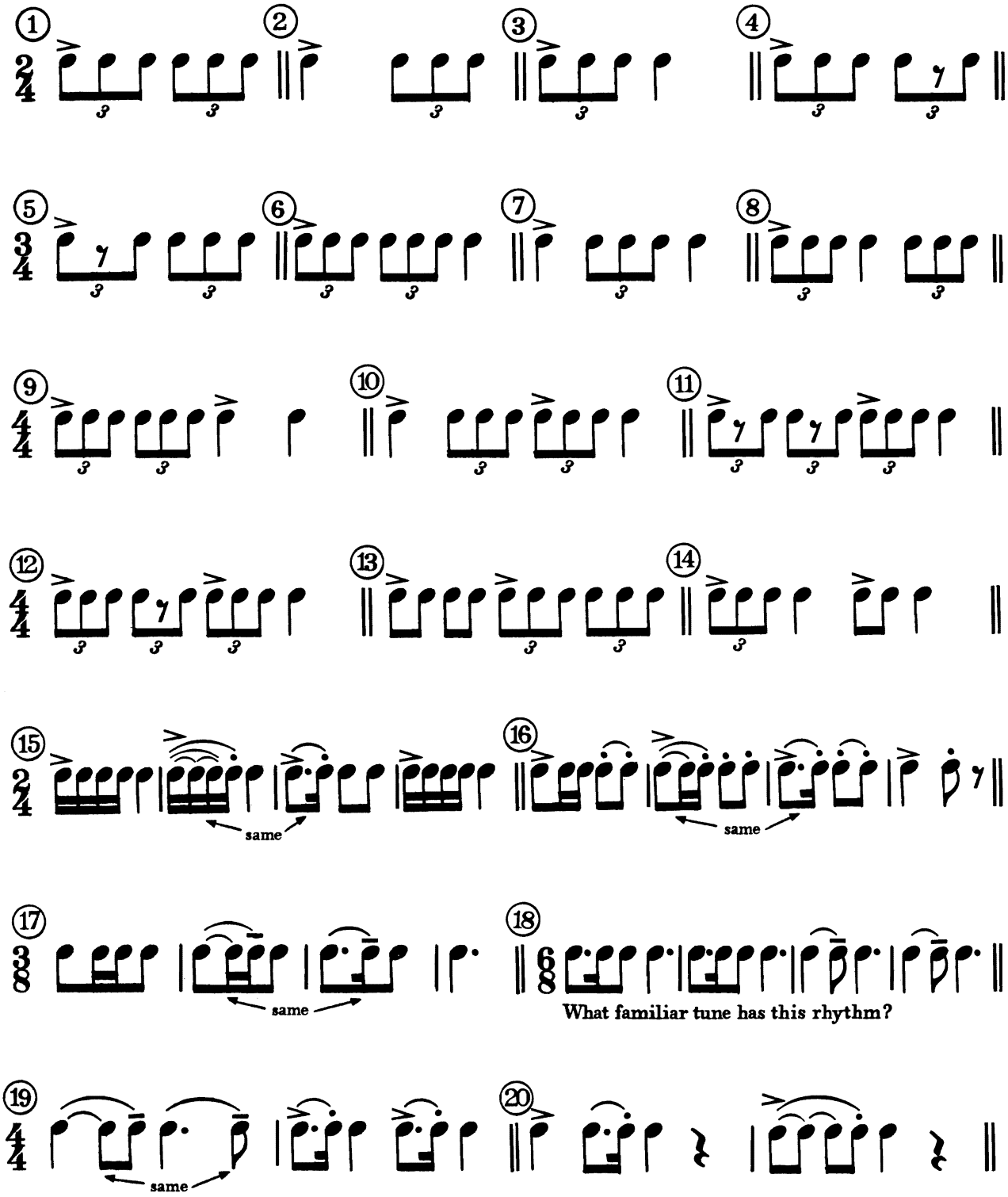
6/8 METER and SIXTEENTH GROUPS

APPLY ACTIONS AS BEFORE

KEEP THE PULSE IN MIND (act on it) WHILE PLAYING DIVISIONS

RHYTHM CHART

TRIPLETS and DOTTED RHYTHMS

Play the rhythms using Détaché, Spiccato, or Staccato bowings.

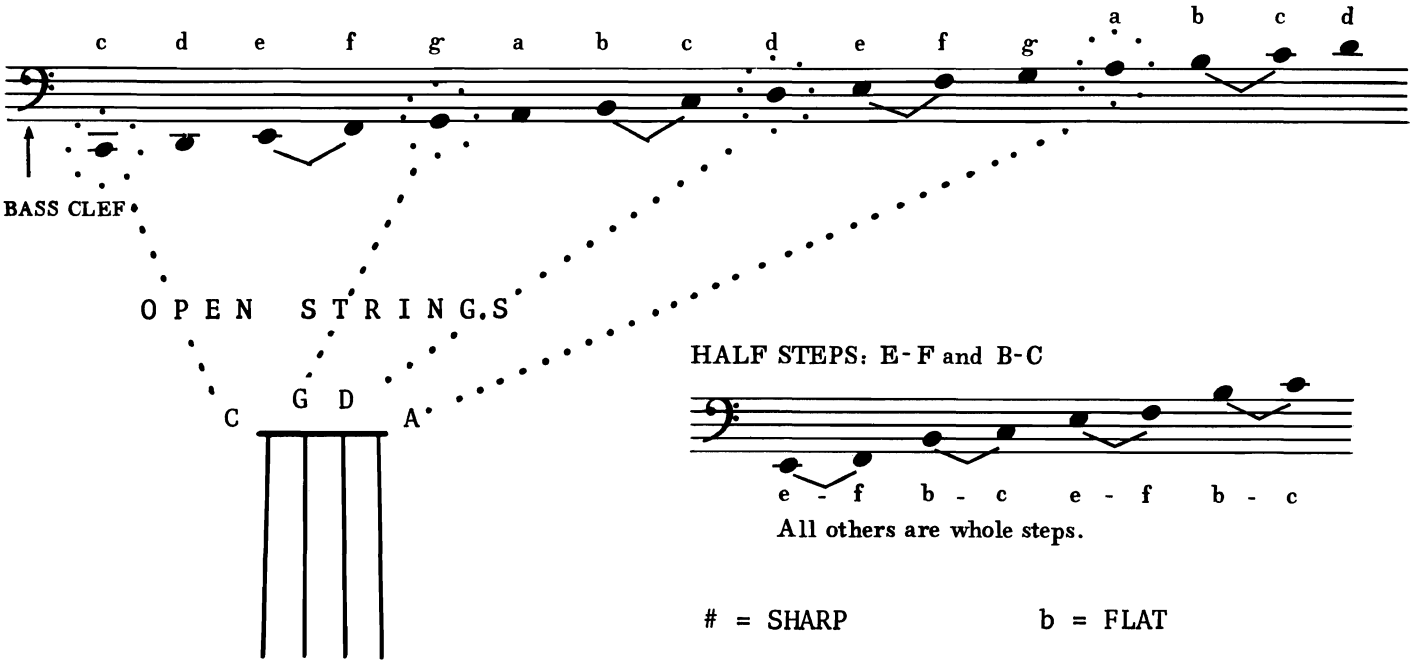


FEEL THE PULSE (act on it) WHILE PLAYING DIVISIONS

PART TWO: READ and PLAY MELODIES

CELLO NOTE READING CHART

The N A T U R A L notes in the first position
Adjacent notes are either WHOLE STEPS or HALF STEPS



HALF STEPS: E-F and B-C

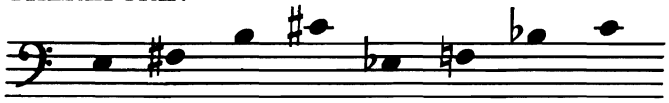
All others are whole steps.

\# = SHARP raises note one half step

b = FLAT lowers note one half step

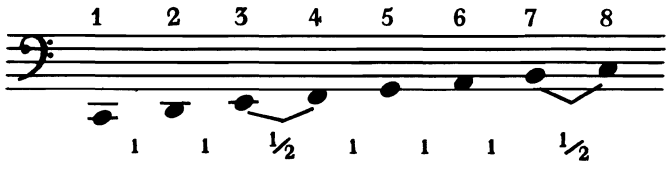
HOW TO STUDY THIS PAGE:

1. Copy the notes on top once a week until you can name them <u>fluently</u> without help.
2. Copy and name natural half steps many times, until you can name and recognize them (read & hear) without help.
3. Write and sing half steps, whole steps to any of the natural notes.
4. Write the G, D, A, E, F, Bb, Ab, major scales using the whole and half step guide above.

THEREFORE:

are WHOLE STEPS

are HALF STEPS

The C MAJOR SCALE (Natural Scale)

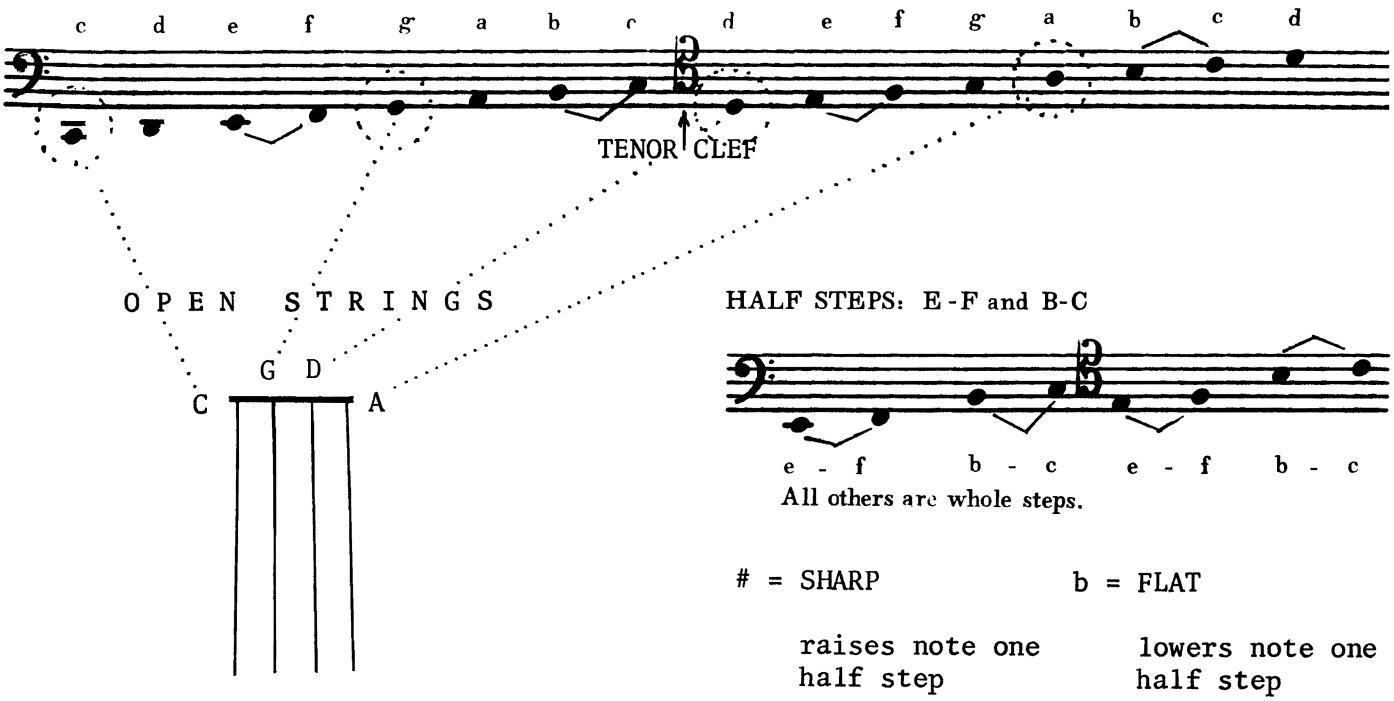


The Structure of the Major Scale:

TWO WHOLE STEPS, ONE HALF STEP,
THREE WHOLE STEPS, ONE HALF STEP.

CELLO NOTE READING CHART IN BASS AND TENOR CLEF

The N A T U R A L notes in the first position
Adjacent notes are either WHOLE STEPS or HALF STEPS



HALF STEPS: E-F and B-C

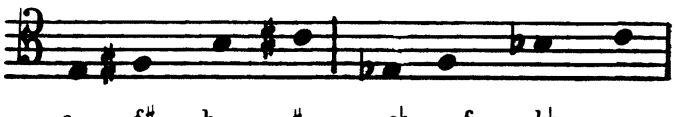
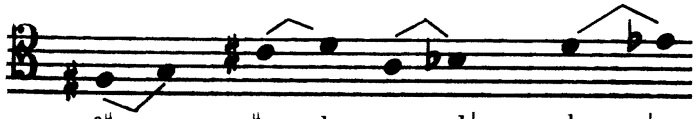
All others are whole steps.

= SHARP raises note one half step

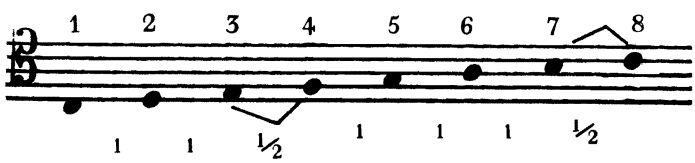
b = FLAT lowers note one half step

HOW TO STUDY THIS PAGE

1. Copy the notes on top once a week until you can name them fluently without help.
2. Copy and name natural half steps many times, until you can name and recognize them (read & hear) without help.
3. Write and sing half steps, whole steps to any of the natural notes.
4. Write the G, D, A, E, F, Bb, Eb, major scales using the whole and half step guide.

THEREFORE:

are WHOLE STEPS

are HALF STEPS

The C MAJOR SCALE (Natural Scale)

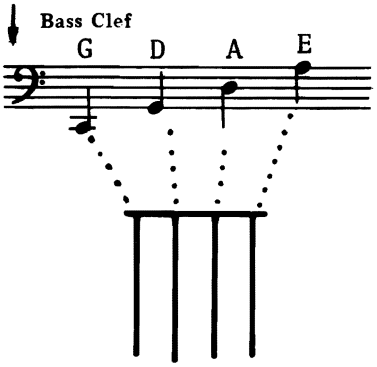


The Structure of the Major Scale:

TWO WHOLE STEPS, ONE HALF STEP,
THREE WHOLE STEPS, ONE HALF STEP.

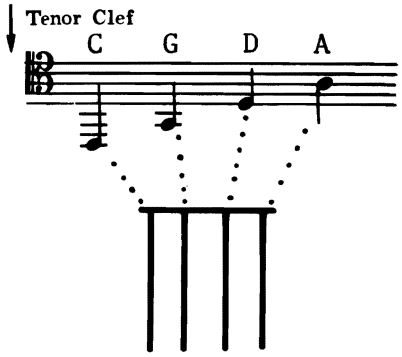
READ and PLAY

Notes of the Open Strings

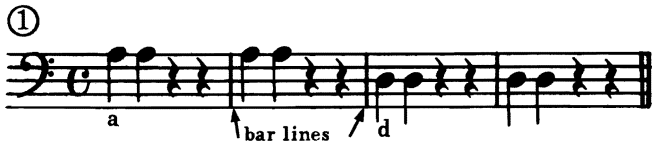
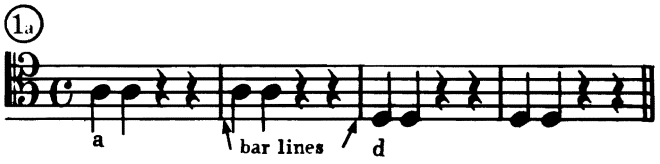
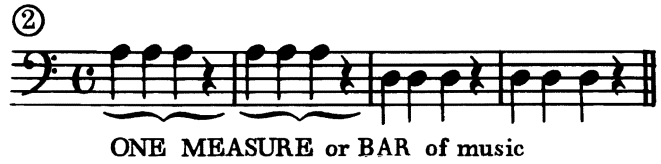
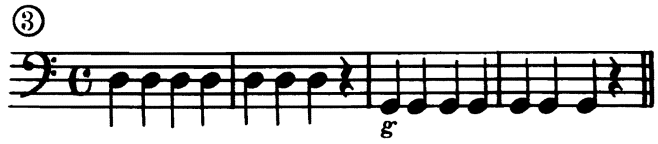
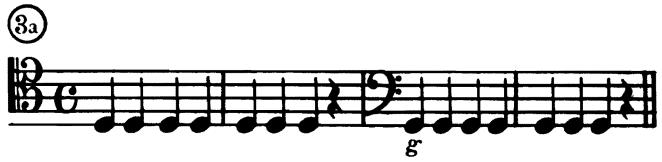
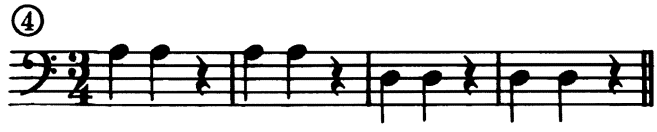
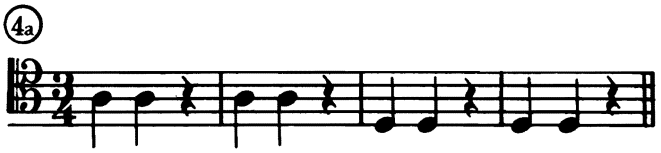
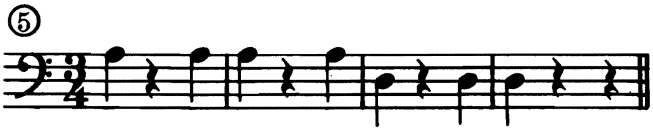
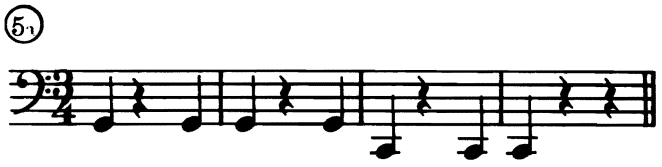


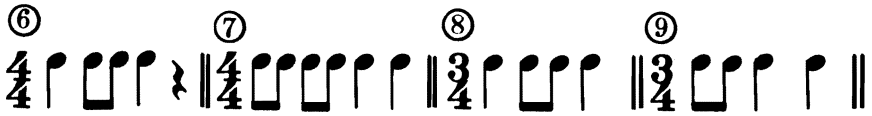
Suggestions for Study:

1. Recite name of notes in rhythm
2. Play Pizzicato
3. Play Arco (with the bow)



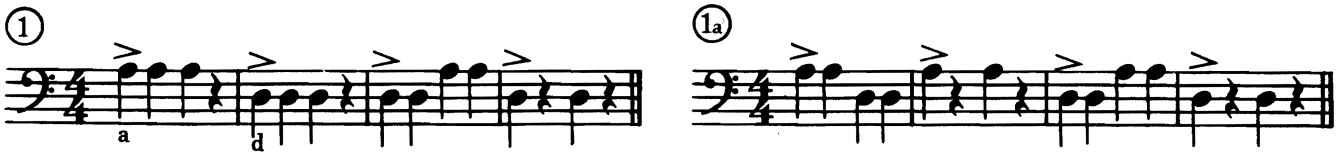
Learn to read and play music written in <u>both clefs</u>.

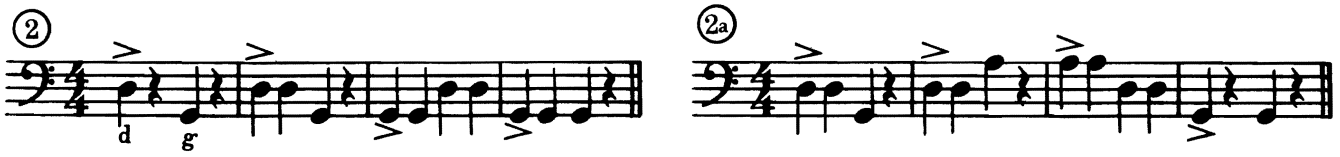
MARCH & WALTZ RHYTHMS

Additional March & Waltz Rhythms



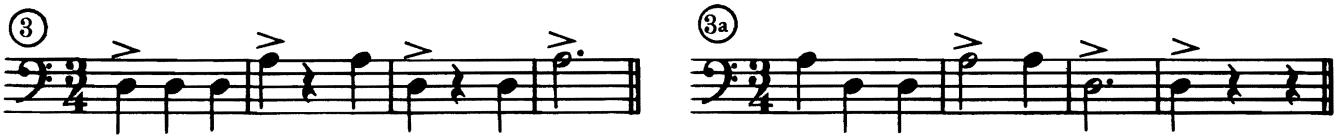
OPEN STRING RHYTHMS

When played by two or more players, divide line for ANTIPHONAL GAMES (responding).

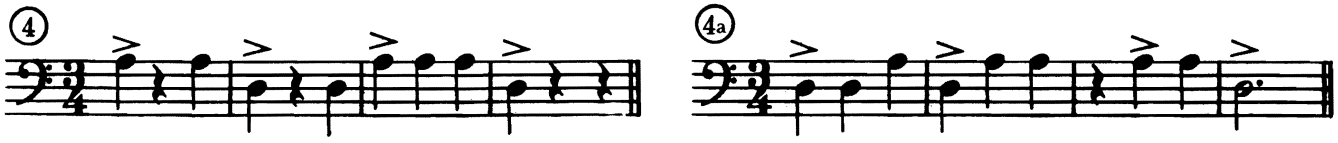




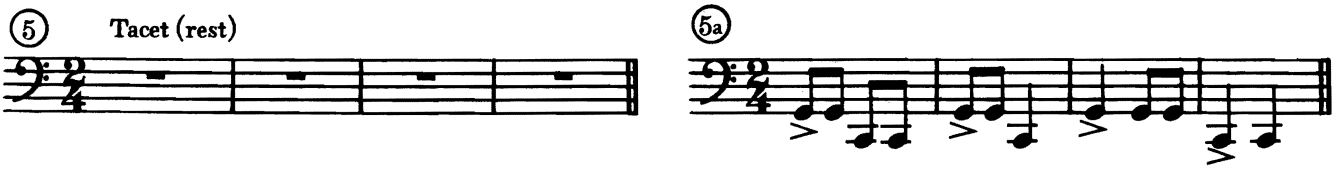
S L O W L Y



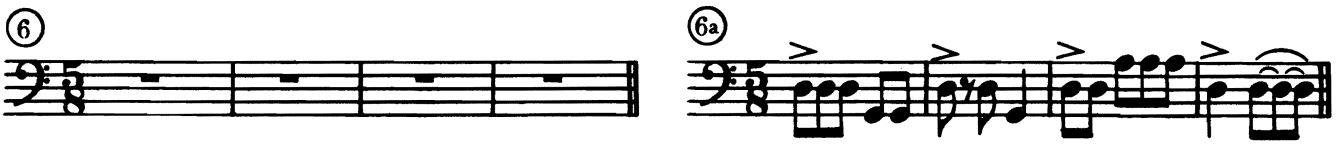
A N D A N T I N O



C O N M O T O



S L O W D A N C E

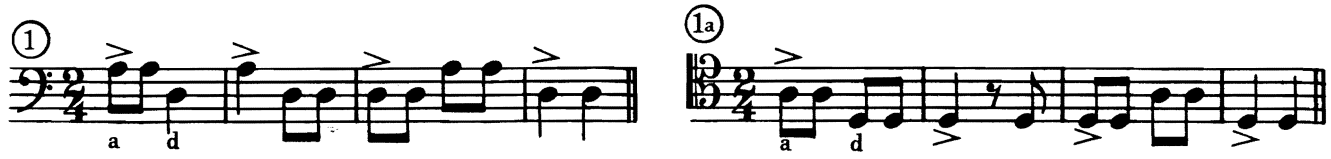


OPEN STRING RHYTHMS

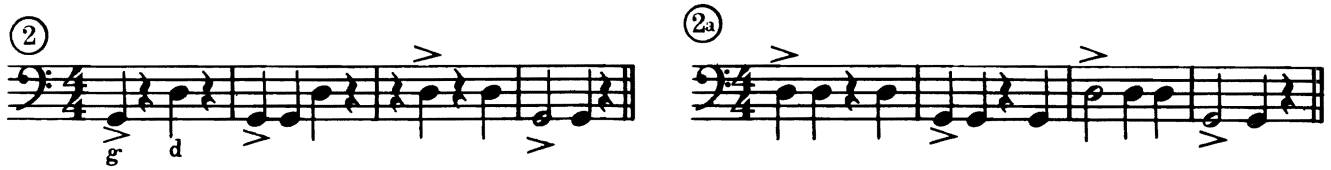
Study and play as explained on pages 12 and 13.

CELLO PLAYERS:
Learn to read in both clefs.

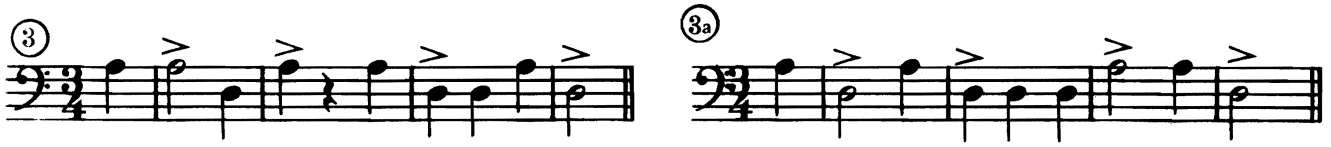
T H O U G H T F U L



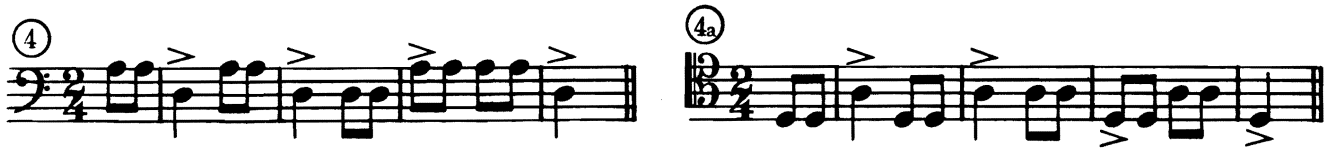
U N C L E J O E



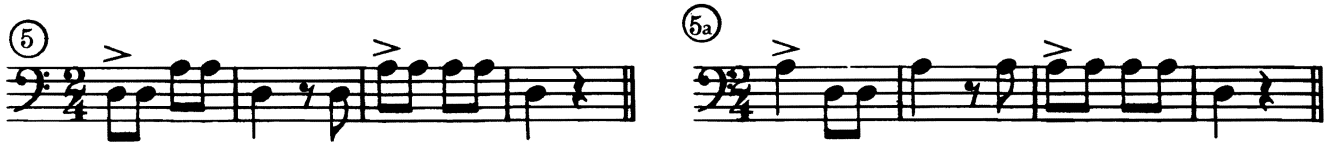
W A L T Z I N G



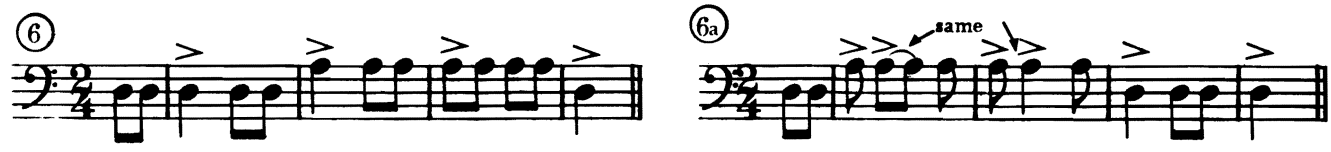
J O G G I N G



G A Y



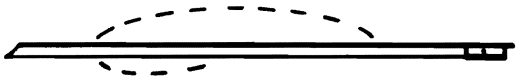
L E I S U R E T I M E



SLURRED STRING CROSSINGS

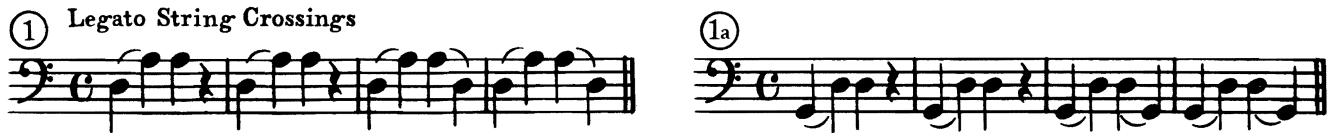
1. Read (sing) note names.
2. Play with long and short bow strokes at various speeds.

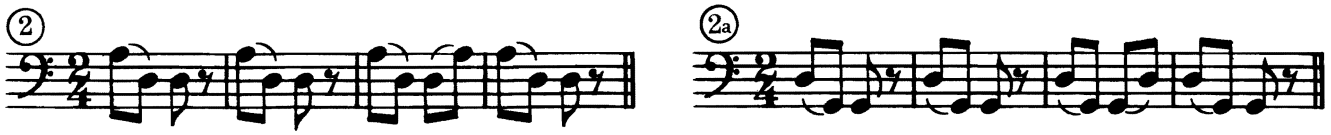
Legato Bowing



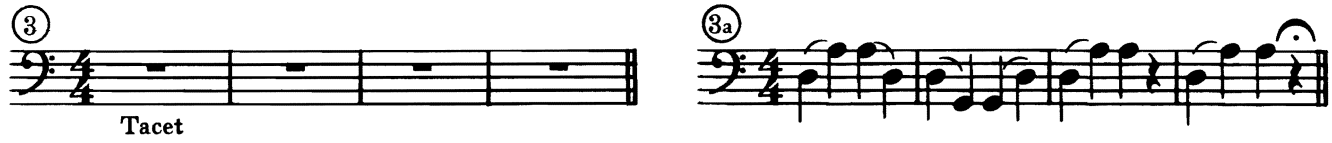
CELLO: Read and play in both clefs.

L E G A T O

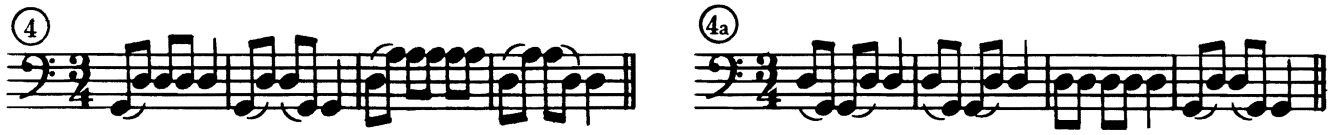




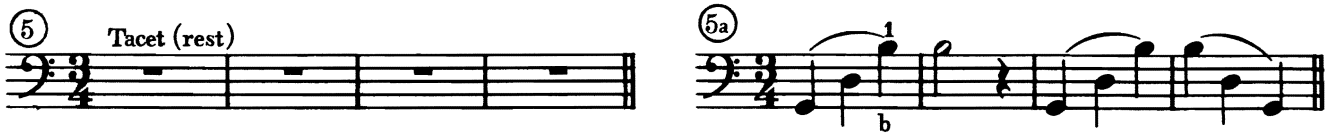
I T'S S N O W I N G



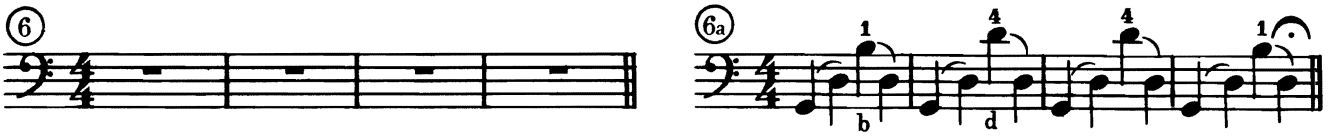
E V E N I N G



I N V I E N N A



A T T H E B E A C H

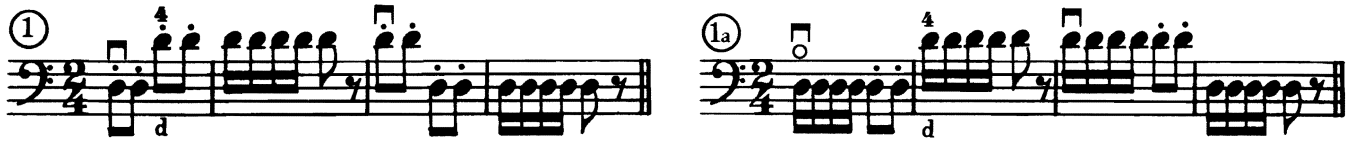


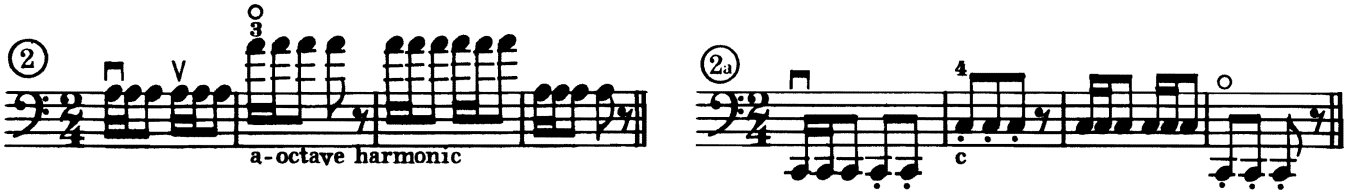
OPEN STRINGS AND THEIR OCTAVES

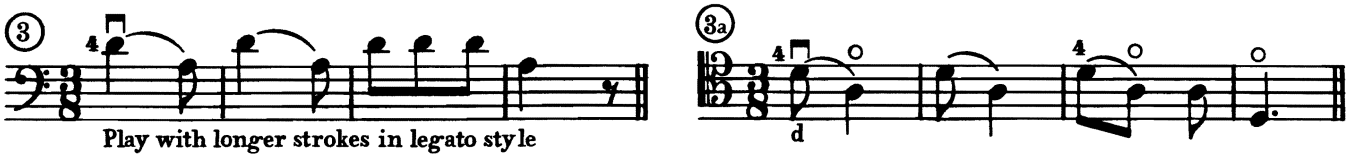
1. Tap rhythms with a pencil.

2. Play numbers 1,2,4, and 5 with a crisp tone, using short bow strokes.

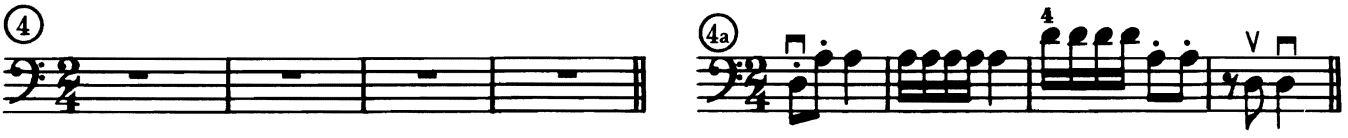
S C H E R Z O NO. 1



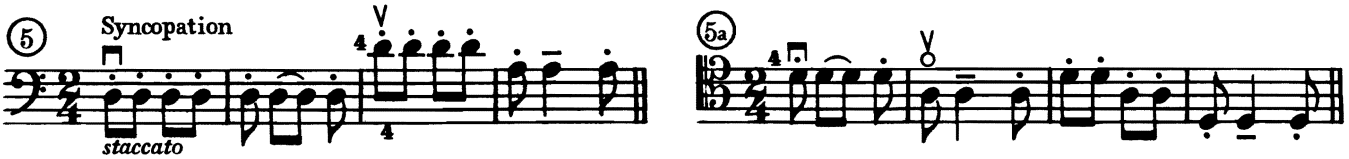
S C H E R Z O N O. 2

Q U I E T L Y S I N G I N G



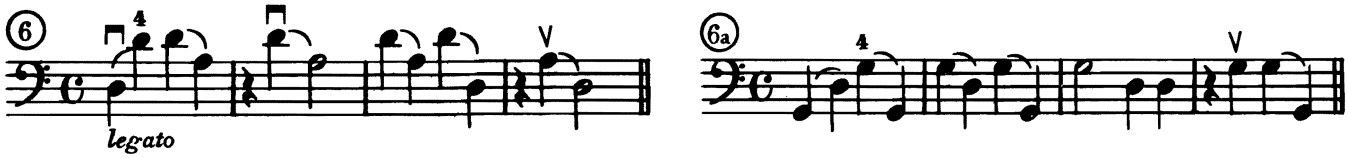
A B R I E F T A L E



T H E L I T T L E F L A T T E R E R

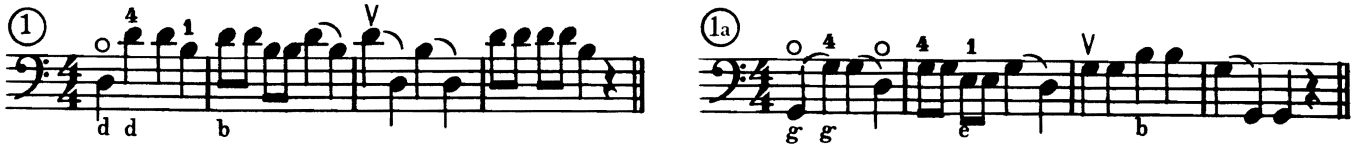


A G E N T L E T U N E

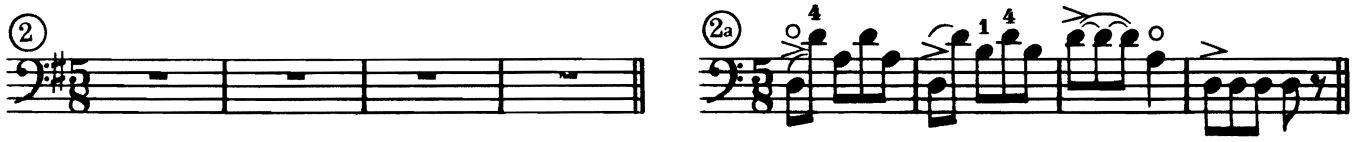


OPEN STRINGS, THEIR OCTAVES, FOURTHS, AND SIXTHS

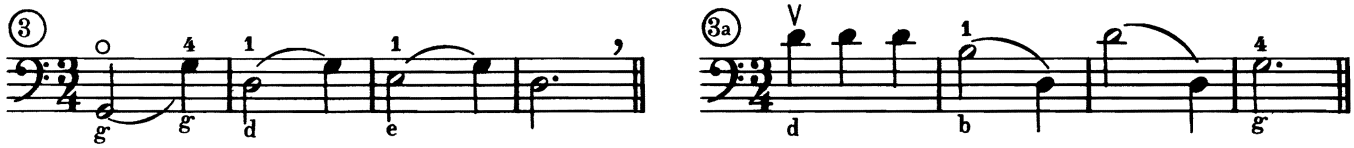
DANCING PUPPETS



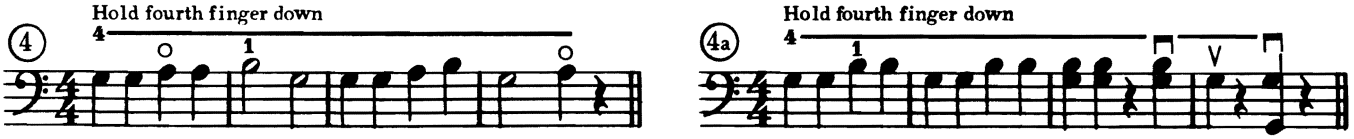
SONG WITHOUT WORDS



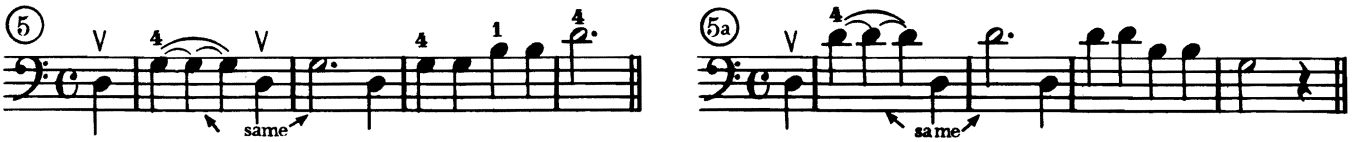
SLOW WALTZ



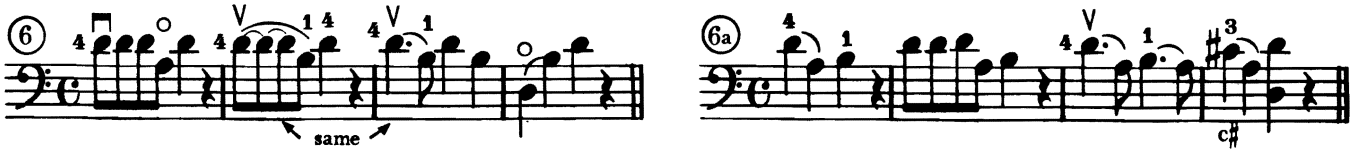
A SIMPLE STORY



DISTANT TRUMPETS



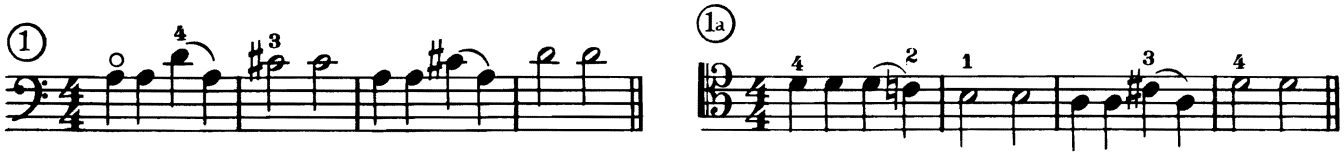
FAIRY TALE



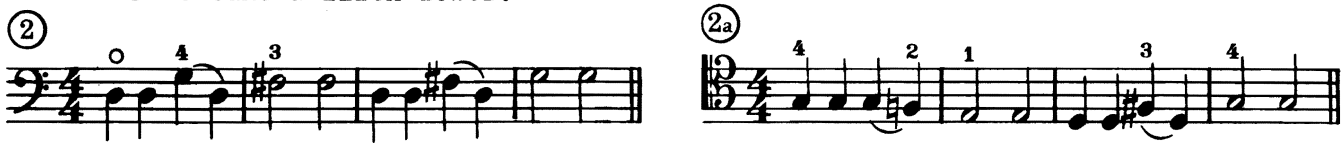
ALTERNATING SHARPS AND NATURALS

High and Low Placement of the Second Finger

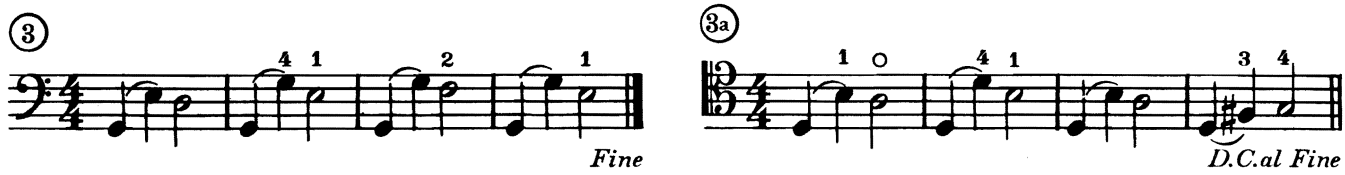
FOREST WALK



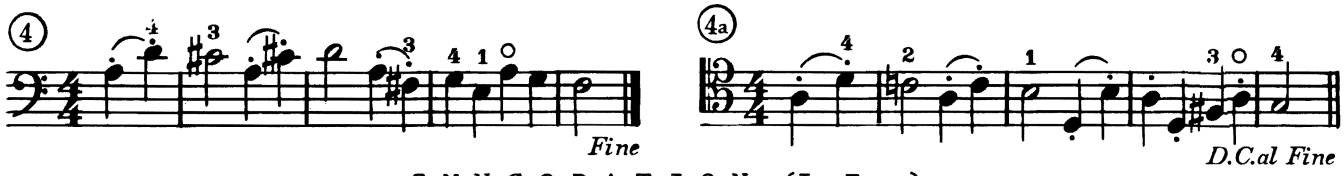
The same tune a fifth lower:



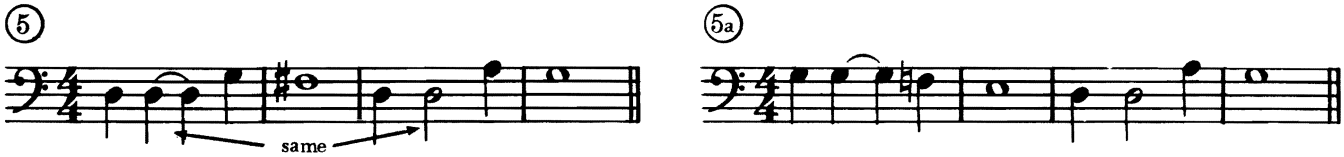
IN DREAMLAND



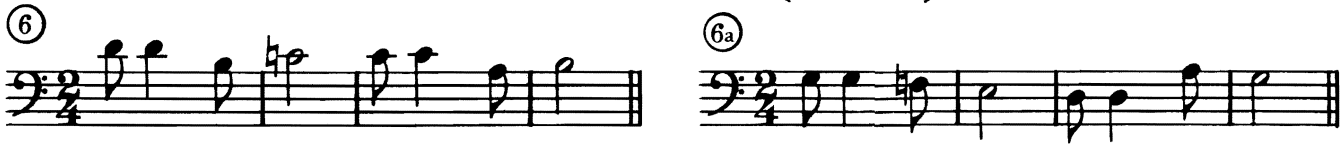
LITTLE GAVOTTE



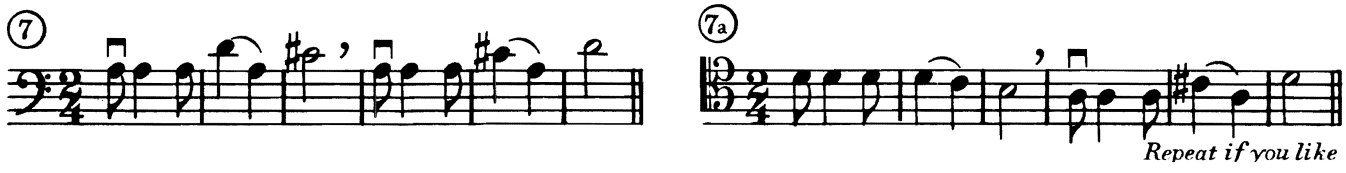
SYNCOPATION (In Four)



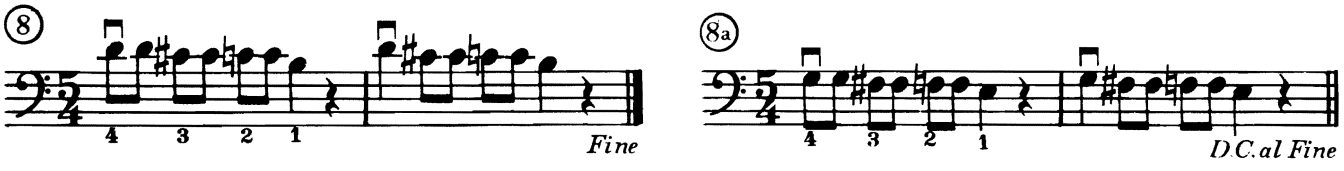
SYNCOPATION (IN TWO)

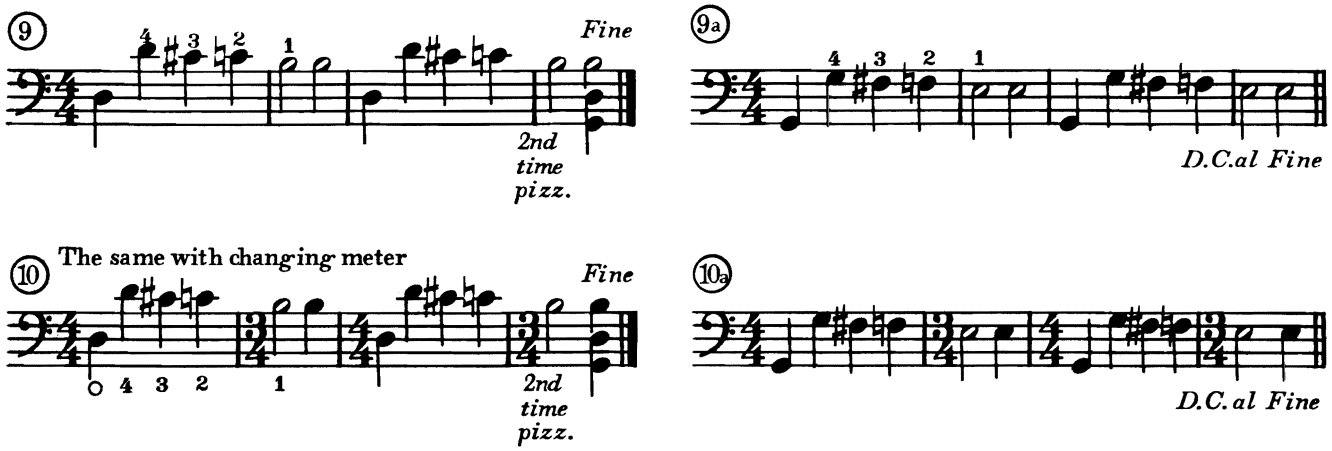


IN SPAIN

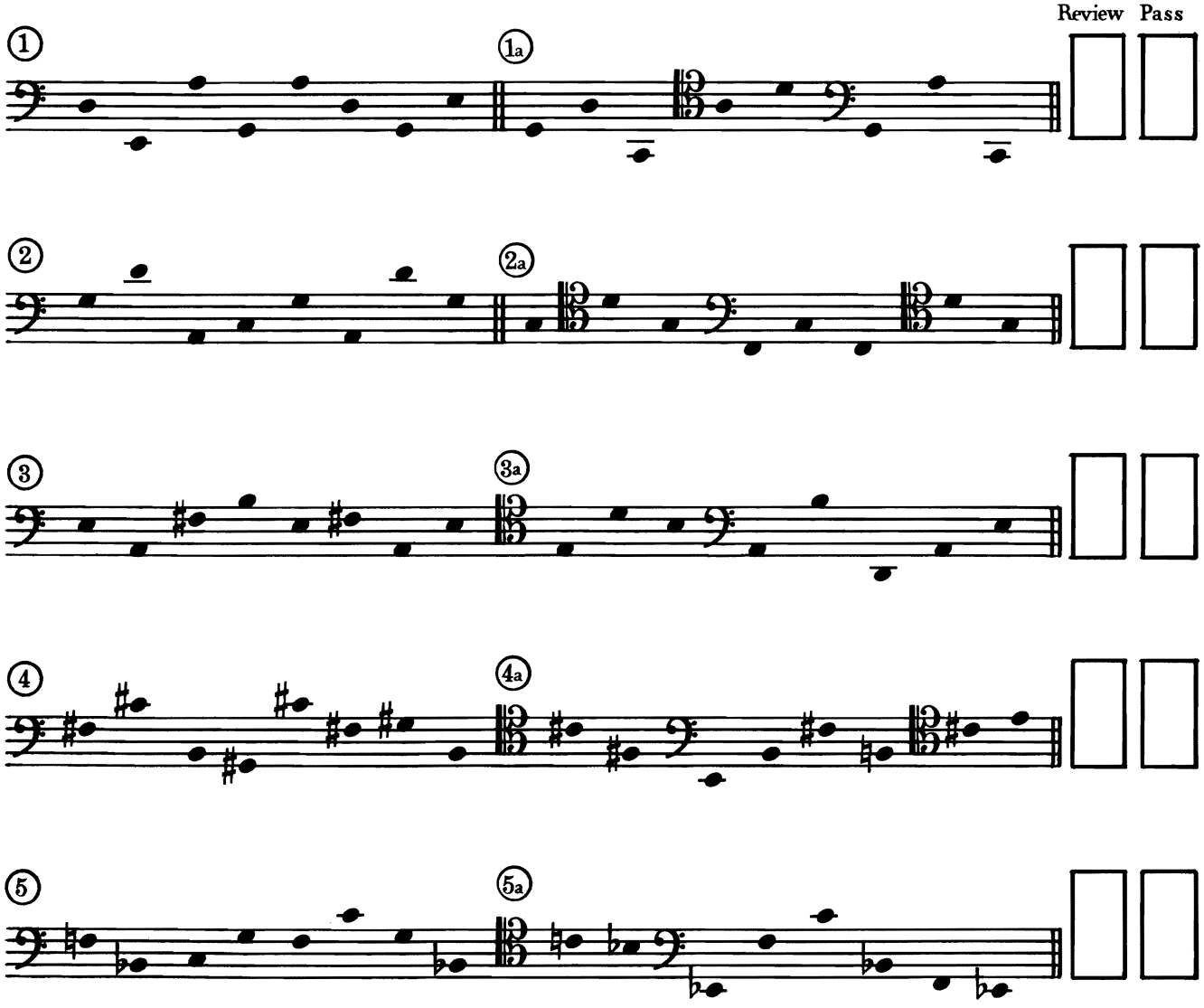


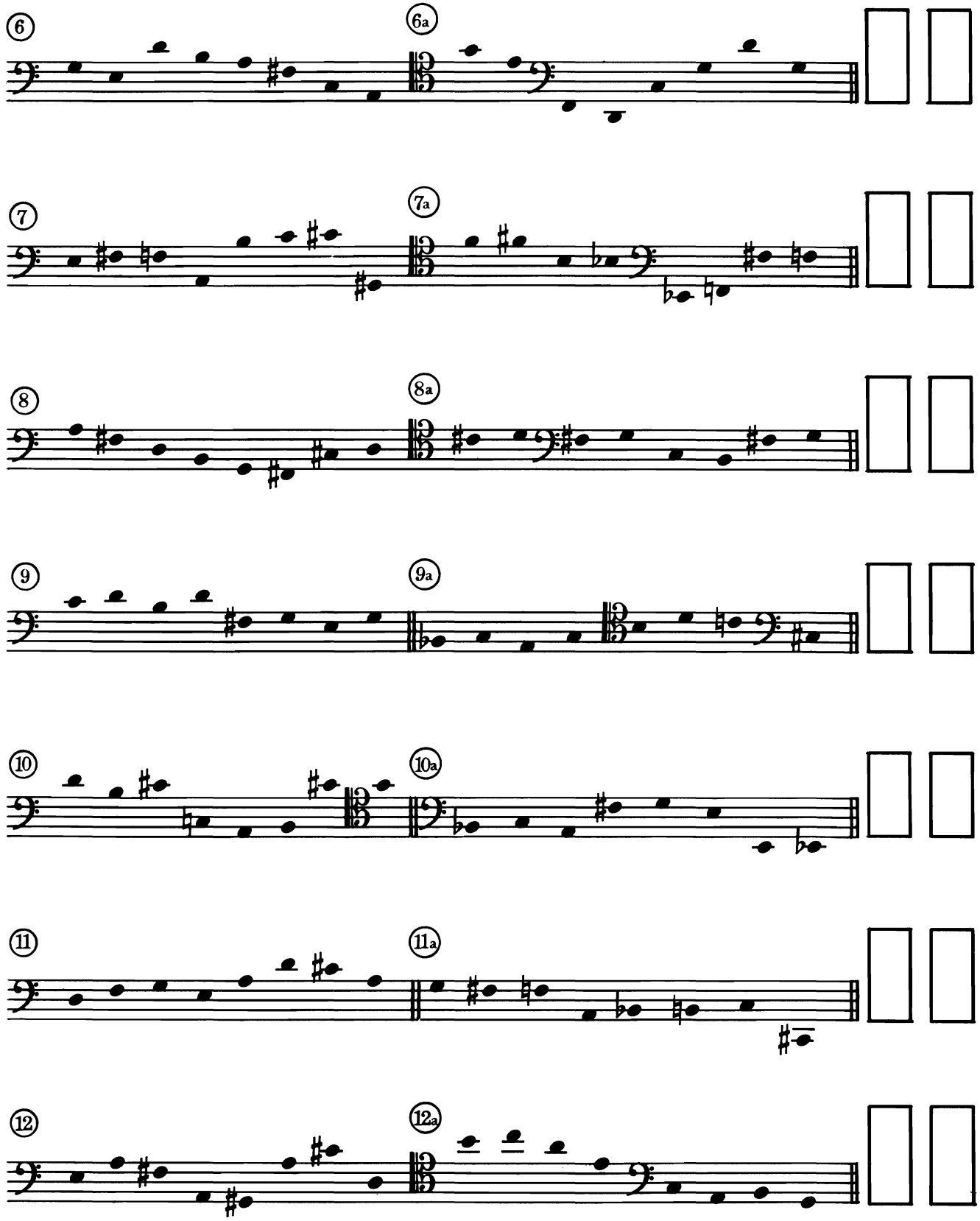
CHROMATIC TUNE



BOHEMIAN DANCE

NOTE READING

1. Name the notes; write in note names. If in doubt, see pages 10 and 11.

2. Locate the notes on the fingerboard in the first position using pizzicato or arco.

NOTE READING CONTINUED

Review Pass

CERTIFICATE

NAME: HAS LEARNED TO:

READ and PLAY

PART I: RHYTHMS

PAGE:	DATE	GRADE	TEACHER'S SIGNATURE	PARENT'S SIGNATURE
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
Date and Grade of Total Accomplishment:				

PART 2: MELODIES and NOTE READING

9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				
18.				
19.				
Date and Grade Total Accomplishment:				